An exhibition of small-scale prints

2nd - 19th June, 2016

Sanders *of* Oxford

Antique Prints & Maps

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Summary

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An exhibition of small-scale prints

From Rembrandt to 'The Etching Club' and beyond

2nd - 19th June, 2016

Sanders of Oxford is please to present our second exhibition of the year, a fine collection of small-scale etchings and engravings spanning over four centuries. The exhibition comes off the back of our catalogue 'Beyond the Press', which consisted of prints at the other extreme of the size chart, and features works by Rembrandt, Paul Sandby, John Martin, Edward Calvert and Samuel Palmer amongst many others.

The catalogue and exhibition are presented chronologically in four sections;
16th & 17th Century, 18th Century, Victorian Etchings & 19th Century, and 20th & 21st Century.

All works will be on display in the gallery from Thursday 2nd June, 2016.

List of Artists & Engravers:

Jan Collaert II after Maarten de Vos
Hieronymus Wierix
Cornelis Schut
after Jan van de Velde II
Stefano della Bella
Wenceslaus Hollar
Marcellus Laroon II
Chevalier Ignace Joseph de Claussin
Ferdinand Bol
Rembrandt Harmenszoon van Rijn
Pierre-François Basan
Thomas Worlidge
William Say

Paul Sandby
Robert Pollard
Jan l'Admiral
Angelica Kauffman
Francesco Bartolozzi
Charles Taylor
Thomas Bewick

Samuel Woodburn
James Heath
Johann Adam Klein
Captain Thomas Hastings
William Blake
Edward Calvert

Samuel Palmer
John Martin
William Mathews
Benjamin Phelps Gibbon
Henry Courteny Selous
Charles West Cope
Henry James Townsend
James Clarke Hook
William Edward Frost
Richard Redgrave
Walter Severn
John Wright Oakes
George Baily
Philip Gilbert Hamerton
Frederick S. Church
Théodore Roussel
Axel Haig

Camille Pissarro
Lucien Pissarro
Pierre-Auguste Renoir
Walter Sickert
Margaret M. Rudge
Eric Gill
Kechie Tennent
F. Gremillet
Robin Tanner
Edwina Ellis
Joseph Winkelman

16th & 17th Century

including works By and After Rembrandt

1. Debora
Jan Collaert II after Maarten de Vos
Copper engraving
c. 1590-5
Image 144 x 89 mm, Sheet 157 x 92 mm.
Inscribed with two lines of Latin text below image.
Plate 9 of a series of 20 from The Celebrated Women on the Old Testament.

Hollstein 231, New Hollstein 94.I.
Condition: trimmed close to margins and within plate mark, but good condition.
[33923]
£90

2. Caelestis
Hieronymus Wierix
Copper engraving
c.1619
Image 54 x 41 mm, Sheet 67 x 43 mm
Inscription below image reads: NEQUE NUBENT NEQUE NUBETUR./ Virgines Sunt; Sequunter Agnum quocunq, ierit,/ et cantant quasi canticum nouum. Apoc. 14.

From Typus Castitatis a series of devotional images which included Foecunda, a depiction of Saint Ursula; Devota, the Virgin Mary appearing to Saint Lucia before the altar of a church; and Verecunda, an interior scene of St Agnes with a lamb, and outside, seen through a door, the saint's beheading..

Alvin 1353, Hollstein 1734 (Wierix Family), Mauquoy-Hendrickx 1450
Condition: Tipped to album page
[28005]
£50

3. [A nymph with two satyrs]
Cornelis Schut
Etching
[n.d. c.1630]
Image 75 x 96 mm, Sheet 78 x 100 mm

Hollstein 126
Condition: Laid to album page.
[36381]
£120

4. [Diana and Actaeon]
Cornelis Schut
Etching
[n.d. c.1630]
Image & Plate 88 x 74 mm, Sheet 92 x 77 mm

Hollstein 112
Condition: Laid to album page.
[36380]
£120

5. [Januarius]
after Jan van de Velde II
Etching
[n.d., c.1630]
Image & Sheet 90 x 133 mm
A part copy of the 'January' plate from Jan van de Velde II's series of the twelve months of the year after Visscher (Hollstein 34-45.)

A well composed winter landscape with figures skating and children and dogs playing on a frozen river in the foreground, buildings to the right linked to the riverbank by a double arched bridge and what appears to be a drawbridge. Two well-dressed gentlemen with plumed hats and swords walk the left riverbank with buildings in the background.

Condition: trimmed to angled corner boarder, laid to album page.
[33957]
£70

6. [Study of Cupid]
Stefano della Bella
Etching
Jacques van Merle, c. 1646
Image 64 x 48 mm, Plate 83 x 62 mm, Sheet 126 x 105 mm
Inscribed below image 'SDB. fec.'

From Diverses figures et griffonnemens. A series of 23 studies, unnumbered and of varying shapes and sizes.

Half-length study of Cupid set within an oval. Leaning against a stone block, with his wings resting upon the top, Cupid faces right, holding a bow in his left hand.

De Vesme/Massar 472.
[36492]
£150

7. [Self-Portrait]
Wenceslaus Hollar
Etching
1647
Image 126 x 90 mm
A rare self-portait of Wenceslaus Hollar. The bust portrait, nearly full face, depicts Hollar with long hair, a fringe, and a small moustache. Over his black doublet, which features nine buttons down the front, he wears a wide white collar. The portrait is set within an ornate oval, decorated with bizarre animals heads. Below the portrait, Hollar's father's coat of arms is embedded in the frame, which features two fleurs de lis floating over a mountain.

Pennington 1420 ii, O'Donoghue 4, New Hollstein (German) 985 ii (Hollar)
Ex. Col.: Hon. Christopher Lennox-Boyd
Condition: Trimmed to image along exterior line of frame, with beak missing on animal to right.
[40790]
£150

8. Homo natus de muliere, breui viuens tempore repletur multis miserus, qui quasi flos egreditur & conteritur & fugit velut vmbra
Wenceslaus Hollar
Etching
Antwerp. 1651
Image 67 x 54 mm, Sheet 77 x 54 mm
The central scene from one of Hollar's Dance of Death plates. Death (represented by a skeleton) leads a small child out of a house where a woman is cooking at a fire, with another child behind her.--Adapted from Pennington.

Pennington 233b
Condition: Tipped to album page
[28408]
£75

9. St Paul
Wenceslaus Hollar
Etching
W. Hollar fecit, 1653.
Image and Sheet 113 x 71 mm

New Hollstein 1316 (Hollar), Pennington 171
Condition: Time toning in upper left corner.
Trimmed and laid to album page.
[33776]
£45

10. [The Cavalier]
Marcellus Laroon II
Etching
c. 1680 but late 18th Century impression
Image 105 x 83 mm

Hollstein 11
Ex. Col.: Hon. Christopher Lennox-Boyd
Condition: trimmed within platemark and glued to an album page.
[23005]
£50

11. [The Little Polander]
Chevalier Ignace Joseph de Claussin after Rembrandt
Etching
[1807]
Image 52 x 20 mm, Sheet 67 x 31 mm
A well-executed etching after Rembrandt, with a version in the British Museum having previously been attributed to the Old Master. Standing to the right in profile, the man depicted wears Polish attire, and leans on his walking stick with his left hand. A facsimile monogram and date are featured towards the bottom of the plate.

Chevalier Ignace Joseph de Claussin (1766 - 1844) was French collector of Rembrandt etchings. He was also an amateur etcher, producing a number of works after Rembrandt.

White & Boon 142 (copy), Hind 40 (copy described), New Hollstein (Dutch & Flemish) 74 (Rembrandt; copy a.II)
Condition: Trimmed just outside platemark and laid to album page.
[40599]
£150

12. [Portrait of a bearded old man]
Ferdinand Bol
Etching
c.1640 but 18th century impression.
Image 54 x 54 mm, Sheet 49 x 56 mm Oval
An eighteenth century impression of Ferdinand Bol's small bust in profile to right of a bearded old man wearing a hat. This portrait was formerly attributed to Rembrandt.

Hollstein 17, Rovinski 21.17, White+Boon 295 (as Bol), Hind 350 (Rejected as Rembrandt), Bartsch-Claussin II.50.18.
Condition: Trimmed within the plate at top of oval.
[37735]
£200

13. The Hour of Death
after Ferdinand Bol
Etching
[c.1805]
Image 132 x 88 mm, Plate 142 x 92 mm, Sheet 184 x 135 mm
A copy of Ferdinand Bol's 'The Hour of Death', which was originally printed circa 1644.

For many years, Bol's allegorical scene had been attributed to Rembrandt, unsurprising considering that Bol was a pupil of Rembrandt's, and therefore adopted elements of Rembrandt's technique. In 1824, however, Chevalier Ignace Joseph de Claussin, an amateur etcher and prominent collector of Rembrandt's work, correctly attributed the work to Bol. This particular copy, taken from the earliest state of Bol's etching, must have been executed prior to Claussin's reattribution. Inscribed just below the image is 'No. 108 du Catalogue', which references the incorrect entry in Bartch's 'Le Peintre Graveur'. On the shield in the lower left of the composition, Rembrandt's initials are inscribed, which are not copied from Bol's plate, but instead added by the copyist.

Set within a garden, a seated figure beneath a tent, wearing a broad-rimmed hat, and with his books and gardener's tools by his side, has forsaken the decadent pleasures of the court for a far simpler life in the country. Whilst this may be the case, he has not travelled far; the palace is still visible in the background. To the right is a courtesan from the palace, attempting to lure the man back to the delights of the court. In the lower left corner, the skeletal figure of Death watches over the two, accompanied by a shovel by his side. With an hourglass between his hands, the skeleton is very much a manifestation of 'memento mori

Hind (Rembrandt) 310 (copy)
Condition: Small puncture hole to upper right corner of image. Overall time toning to sheet.
[40600]
£150

14. [Man Leaning Against a Rock]
Rembrandt
Etching
[1628-32, but c.1790 impression]
Image 104 x 76 mm, Sheet 111 x 78 mm
A later impression from Rembrandt's plate, prior to Henri Louis Basan's reworking in around 1810.

Depiction of an elderly man, wearing a long coat and fur cap, and leaning against a bank to the left. His stance and gaze are turned towards the right, whilst his hands clasp the knob of a walking stick.

Hind 14, New Hollstein (Dutch & Flemish) 48 (Rembrandt)
Condition: Trimmed within plate mark, and a small amount of time toning.
[40605]
£800

15. [Cornelia Willensdr. van Rijn]
after Rembrandt
Etching
[c. 1810]
Image 40 x 43 mm, Plate 41 x 45 mm, Sheet 49 x 55 mm
A reverse copy of Rembrandt's etching of his mother, originally executed in 1633. The portrait only features her head, and depicts her looking down, with a cloth headdress.

Although a copy, this etching features Rembrandt's name and the date of the original print along the top. Despite being a reverse copy, the name and date are inscribed in the right direction.

Hind (Rembrandt) 107 (Copy), New Hollstein (Dutch & Flemish) 121 (Rembrandt) (Copy)
Condition: Trimmed close to plate mark, and tipped to album page. Printed on 19th century wove paper.
[40597]
£75

16. [Old Woman Sleeping]
after Rembrandt
Etching
[c. 1810]
Image and plate 65 x 51 mm, Sheet 71 x 56 mm
A copy of Rembrandt's etching of an elderly woman sleeping, originally executed c.1635/7. Rembrandt's plate proved be extremely popular, and was copied on numerous occasions.

This depiction of an elderly woman, a common theme in Rembrandt's work, captures the moment of unexpected sleep. Whilst reading her Bible, the woman has dozed off, with her head resting on her left hand, and her unwanted glasses in her other.

Hind (Rembrandt) 129 (Copy), New Hollstein (Dutch & Flemish) 160 (Rembrandt) (Copy)
Condition: Trimmed close to plate mark and laid to album page.
[40598]
£120

17. [Peasant in a High Cap]
after Rembrandt
Etching
[c. 1810]
Image 71 x 41 mm, Sheet 88 x 49 mm
A copy of Rembrandt's 1639 etching of a peasant. The man, wearing a high cap, stands to the right, and leans on a stick with his right hand. This copy also features Rembrandt's name and the original printing date.

Hind (Rembrandt) 164 (Copy), Bartsch 133 (Copy)
Condition: Trimmed close to plate mark and tipped to album page. Printed on 19th century wove paper.
[40596]
£100

18. [The Rat Catcher]
after Rembrandt
Etching
[c. 1810]
Image 52 x 28 mm, Sheet 74 x 42 mm
A copy in reverse of a detail from Rembrandt's 1632 etching of a Rat Catcher (Hind 97). The man, wearing a high cap, fur cape and a sword hanging from his belt, stands to the right, and leans on a stick with his right hand. However the figure differs from that of Rembrandt's with the major omission of the rat on the 'catchers' shoulder, and a shortened staff with no basket.

Condition: Trimmed close to plate mark and tipped to album page. Printed on 19th century wove paper.
[40845]
£75

19. [Portrait of an Old Man]
Pierre-François Basan
Etching
[Henri Louis Basan, c.1810]
Image 123 x 94 mm, Sheet 141 x 108 mm
It has been suggested that this portrait is based upon Rembrandt's 1645 portrait of an old man, now held in the Museu Calouste Gulbenkian, Lisbon. Whilst similarities can be drawn between the two portraits, it seems unlikely that this is the case. Despite little evidence to support a connection to Rembrandt, the etching still features a facsimile of the artist's signature, and the date 1639.

In 1786, Pierre-François Basan acquired eighty-five original Rembrandt plates from Claude-Henri Watelet at an auction held at his property. Watelet, a Paris based art connoisseur specialising in Rembrandt, had previously published impressions of the plates whislt they had been in his collection, and in turn, became a major source of the circulation of Rembrandt's work during eighteenth-century France. Following Basan's acquisition of the plates, he went on to reprint the plates, publishing them in his 'Receuil Rembrandt'. A few years later, Henri Louis Basan, the son of Pierre-François, went on to produce a posthumous publication of his father's 'Receuil'. In its complete state, Henri Louis Basan's series contained a total of one-hundred and eighteen plates, with later editions appearing to vary on the number of plates featured. As well as featuring impressions from the eight-five plates acquired by Pierre-François, many of which had been reworked by this stage, the series also featured numerous plates by others, either after works by, or in the manner of, Rembrandt.

Hollstein 2 (after Koninck)
Condition: Trimmed close to plate mark, repaired tear across upper left corner. Some foxing to sheet.
[40602]
£85

20. [Portrait of Rembrandt]
Thomas Worlidge
Etching
[1715-66]
Image 120 x 92 mm, Plate 125 x 98 mm, Sheet 143 x 119 mm
Bust portrait of Rembrandt, depicting his torso in profile to the left, whilst he looks towards the viewer. His frizzy hair emerges from beneath a plumed broad slashed hat, and he wears a fur-trimmed cloak over a shirt with a wide, open collar.

The British Museum refer to this portrait by Worlidge as a copy of Rembrandt's 1636 etched self-portrait in which he places his wife, Saskia, by his side (Bartsch 19). Whilst notable similarities arise between the two portraits, Worlidge does not follow the same frontal view of the face as in Rembrandt's self-portrait. Worlridge's treatment of the plumed hat is also rather different, tilting it to the left rather than the right, and elaborating on its design quite significantly. Rather than perceiving Worlidge's portrait as a direct result of just one of Rembrandt's self-portraits, it could be suggested that he drew upon elements of various self-portraits executed by Rembrandt. Similarities can be drawn between Worlidge's etching and Rembrandt's 'Sheet of studies: Head of the Artist, a Beggar Couple, Heads of an Old Man and a Woman' 1630-4 (Bartsch 363), as well as Rembrandt's 'Self-portrait Leaning on a Stone Sill', 1639 (Bartsch 21).

Condition: Some light discolouration and a few minor spots of foxing to sheet. Tipped to album page.
[40603]
£100

21. [The Head of the Executioner]
William Say after Prince Rupert of the Rhine after José de Ribera (follower of)
Mezzotint
1824
Image & Plate 131 x 160 mm, Sheet 159 x 187 mm
The Monogram "Rpf" (Rupertus princeps fecit) is scraped in the top right corner.

This image in a larger format (Great Executioner), engraved by Prince Rupert in 1658, was published in the first edition of John Evelyn's Sculptura. This engraving by Say is one of a number of known late copies of Prince Rupert's so-called Little Executioner of 1662.

Chaloner Smith IV p1773, 7 [Earliest Specimens] (copy of), Griffiths - Stuart Britain 142, Hollstein 15 Le Blanc11, Lennox-Boyd i/i
Ex. Col.: Hon Christopher Lennox-Boyd
Condition: Scratch across the turban and crease to bottom right hand corner.
[27750]
£300

18th Century

22. [Gardeners]
Paul Sandby
Etching
c. 1753
Image 52 x 90 mm, Sheet 57 x 93 mm
An elaborately boarded etching of two agricultural workers. This vingette is thought to derive from the period when Paul Sandby resided with his brother at Windsor.

Condition: laid to album page.
[21354]
£75

23. [Pedestrians and Workers]
Paul Sandby
Etching
c. 1753
Image 56 x 91 mm, Sheet 57 x 93 mm
A small etched sketch of everyday life capturing the postures of various male and female figures. This etching is thought to derive from the period when Paul Sandby resided with his brother at Windsor.

Condition: trimmed within plate however not affecting image, laid to paper.
[21272]
£75

24. Paul Sandby Esq, F.R.A.
Robert Pollard
Stipple
[London, Publish'd Novr. 14, 1780. by W. Humphrey No 227 Strand, & R Pollad, Ng Staple Inn Buildings, Holborn.]
Image 85 x 85 mm, Plate 119 x 105 mm
A sepia printed stipple portrait of Paul Sanby, turned to right wearing a hat.

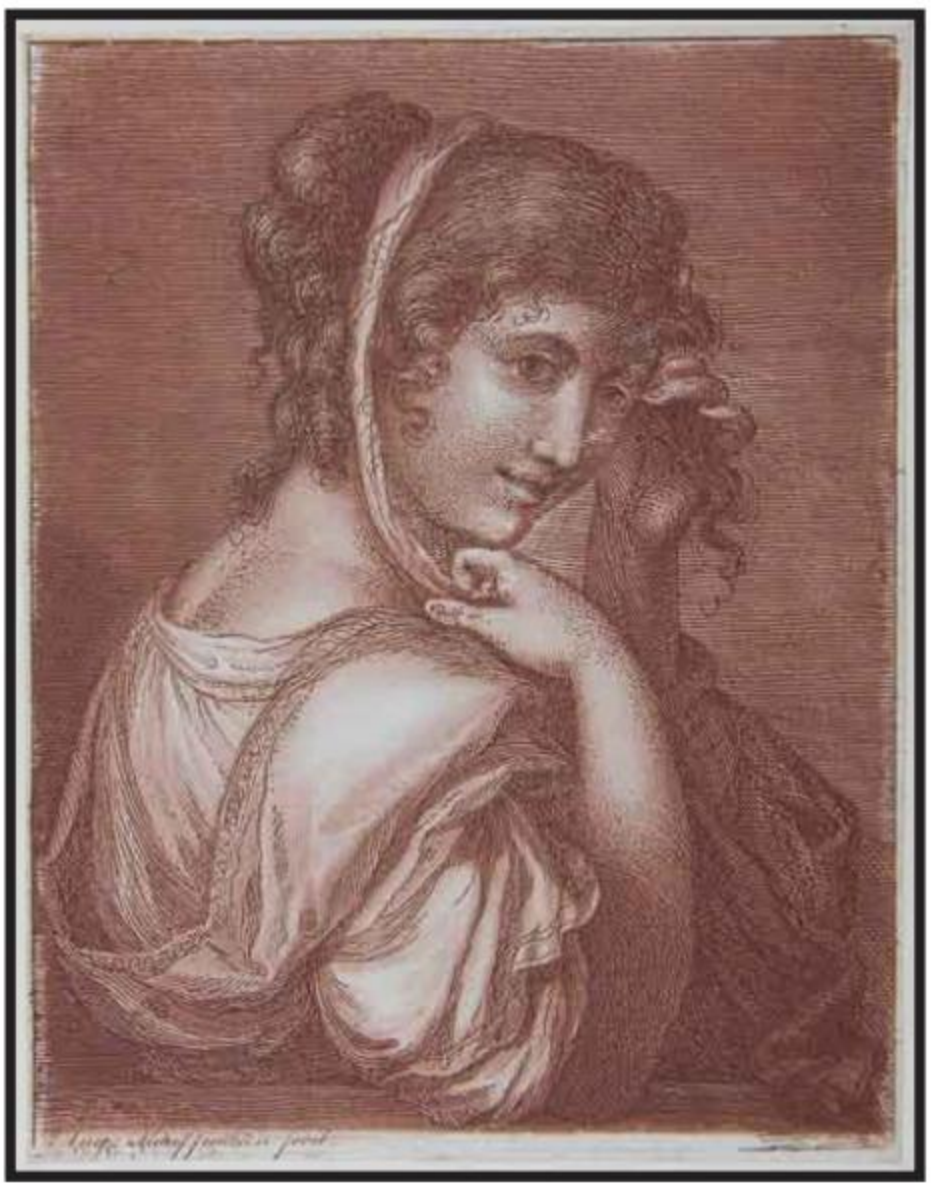
O' Donohughe 11
[23826]
£100

25. [Hans Holbein the elder, Erasmus]
Jan l'Admiral
Etching
c. 1764
Image & Plate 158 x 102 mm, Sheet 193 x 133 mm
Inscribed within the image Jan L'admiral F
Composite portrait of Dutch Renaissance thinkers and artists Hans Holbein the elder, Erasmus and Jan Mandijn.

This curious early impression features a seated monkey in the foreground mixing paint on a mortar and the head of a cat peering out from behind the portrait of Jan Mandijn.
The plate was later heavily reworked adding key numbers and the letter A in the bottom left corner, removing the monkey and cat (the ghost of which can bee seen in the published impression) and published in Karel van Mander's 'Het leven der doorluchtige Nederlandsche en eenige Hoogduitsche schilders... met verscheiden bijgevoegde aanmerkingen, opheldering, en verder levens- en kunstbijzonderheden', Steven van Esveldt: Amsterdam, 1764.

Published state: Hollstein Dutch 8, Van Someren 3443
Col. Eric Ward's handwriting on verso.
[36678]
£200

26. [Young Woman]
Angelica Kauffman
Etching and aquatint printed in sepia
[John Boydell, 1780-1]
Image 144 x 113 mm, Sheet 149 x 116 mm



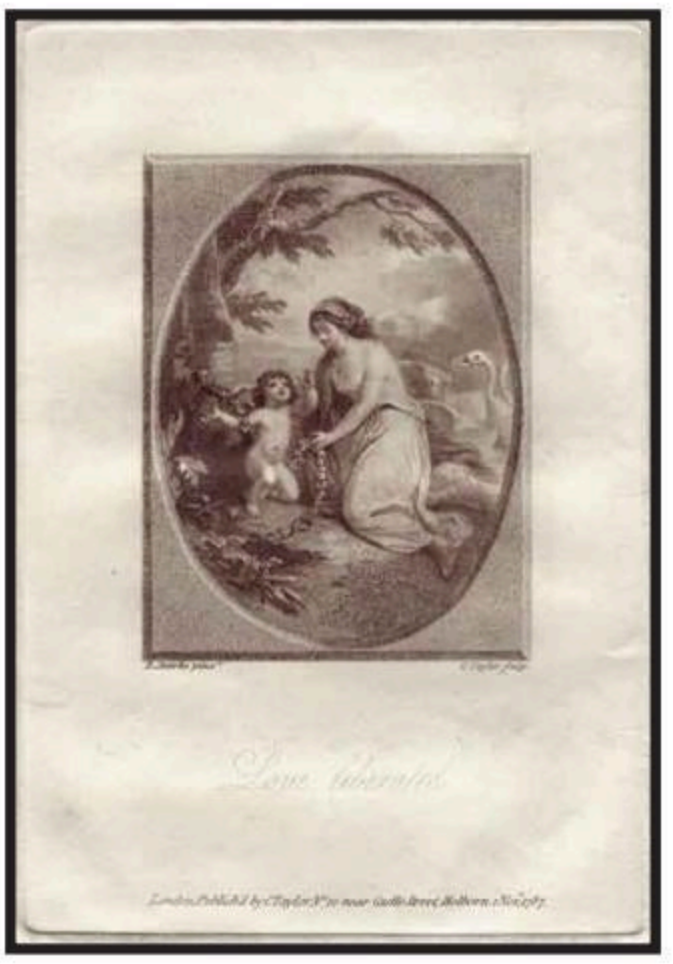
Half-length portrait of a young woman with her back turned to the viewer, peering back over her right shoulder whilst drawing a band over her head. She wears a gown, and a shawl which has a decorated hem. Her hair is worn up, with ringlets falling around the nape of her neck, and with her left hand, she pushes a lock of hair away from her face.

In preparation for leaving England, Kauffman sold off her plates, the majority of which were bought by John Boydell. Between 1780 and 1781, Boydell reissued the plates, adding aquatint to several.
Andresen 34
Condition: Trimmed within plate mark and graingerised.
[40124]
£400

27. Knowledge
Stipple
c. 1780
Image 123 x 98 mm, Plate 138 x 105 mm
[25216]
£45

28. [Britannia]
after Francesco Bartolozzi
Stipple
c. 1780
Image 168 x 106 mm, Plate 202 x 125 mm
The figure of Britannia sits upon a blank pedestal surrounded by books. Proof plate to a frontis or memorial engraving prior to the engraving of the pedestal.
[11467]
£100

29. Love Liberated
Charles Taylor after Robert Smirke
Stipple
Published by c.Taylor No. 10 near Castle Street, Holborn 1 Nov.r 1787
Image 96 x 74 mm, Plate 172 x 118 mm, Sheet 285 x 227 mm
A fine eighteenth century stipple engraved emblem of love.
[17126]
£120



30. [The Hermit At His Morning Devotion]
Thomas Bewick after John Johnson
Wood engraving
1793
Image 90 x 117 mm, Sheet 92 x 119 mm
Frontispiece to Thomas Parnell's 'The Hermit', featured in 'Poems by Goldsmith and Parnell' (London: 1795).

A hermit sits upon a bench in a secluded setting whilst praying, with his stick resting against the bench beside him. The entrance to his home, which is in a rock, is set to the right of the bench, with a few steps leading up to the entrance.

Condition: Trimmed to image and tipped to album page.
[40791]
£75

31. William Woollett
Francesco Bartolozzi after Thomas Hearne
Etching
London Pub. Aril 30 1795 by Thane, Spur Street, Leicester Square
Image 95 x 75 mm oval, Plate 128 x 103 mm, Sheet 133 x 110 mm
A half length portrait of William Woollett in profile in an oval. Proof before letters.

Calabi & De Vesme 933 i/iii
Condition: Title in pencil. print grangerised in an album page.
[40234]
£65

Victorian Etchings & 19th Century

32. [Windmill in a Landscape]
Samuel Woodburn
Etching and drypoint
[1801-53]
Image and Plate 103 x 149 mm, Sheet 109 x 155 mm
This etched landscape, which is executed in the manner of Rembrandt, takes a windmill as its immediate focus. Set in the foreground, and slightly off the right, the windmill sits upon a fenced hillock. Beyond, cattle can be seen grazing to the right, with a windmill behind in the far distance. To the left, farm buildings, cottages, another windmill, and hills dominate the horizon.

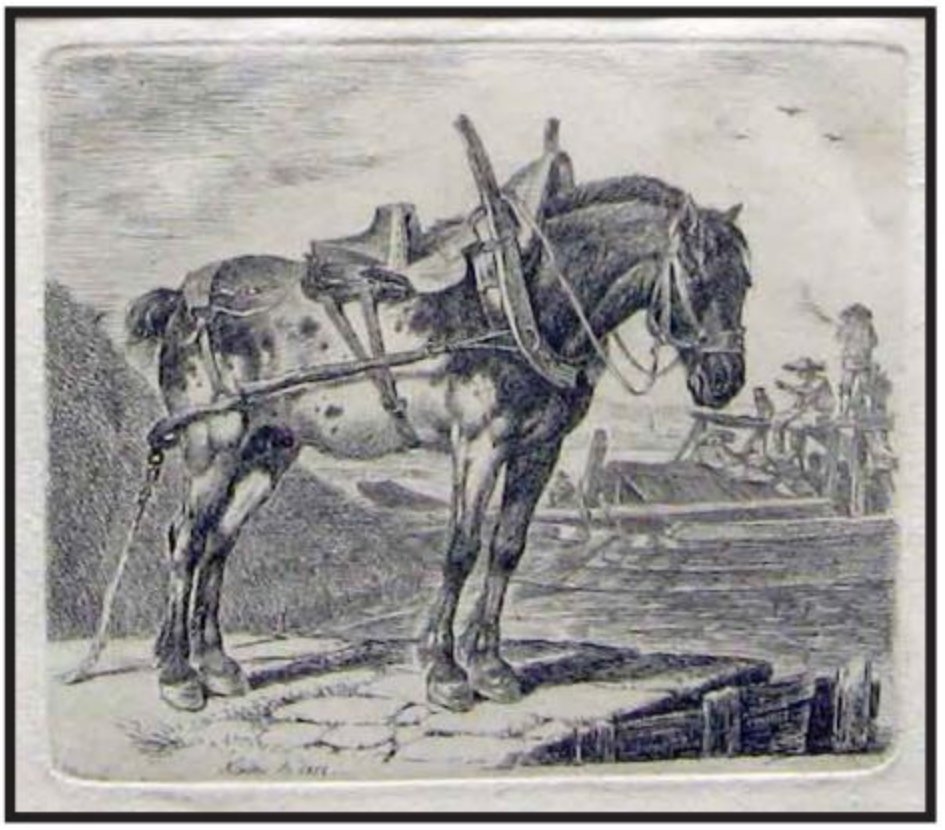
Condition: Trimmed close to plate mark. Light water stain across upper right corner of sheet, and slightly to lower left. Small part of lower right corner missing.
[40601]
£100

33. James Barry Esqr. late R.A. & Professor of Painting to the Royal Academy.
James Heath after James Barry
Copper engraving
[c.1810]
Image 132 x 109 mm, Sheet 174 x 114 mm
Inscription reads: 'From a Picture painted by himself about the Year 1783. See page 57, of Mr Barry's account of the series of Pictures at the Adelphi, printed by Adlard, London, the same year.'

An engraving of the artist James Barry, based on a self portrait of 1803 now in the National Gallery of Ireland in Dublin. The artist is depicted in half-length, holding a painting to his left featuring a neo-classical depiction of Pan or a shepherd. Behind the artist is the statue base of a classical sculpture. Only a colossal foot and the coils of a serpent can be seen, though it is perhaps a representation of Laocoon, or Hercules and the Hydra.

O'Donoghue 1.
Condition: Trimmed within plate mark, and staining to inscription area.
[36352]
£70

34. A Barge Horse
Johann Adam Klein
Etching
1812
Image 80 x 90 mm
[3228]
£50



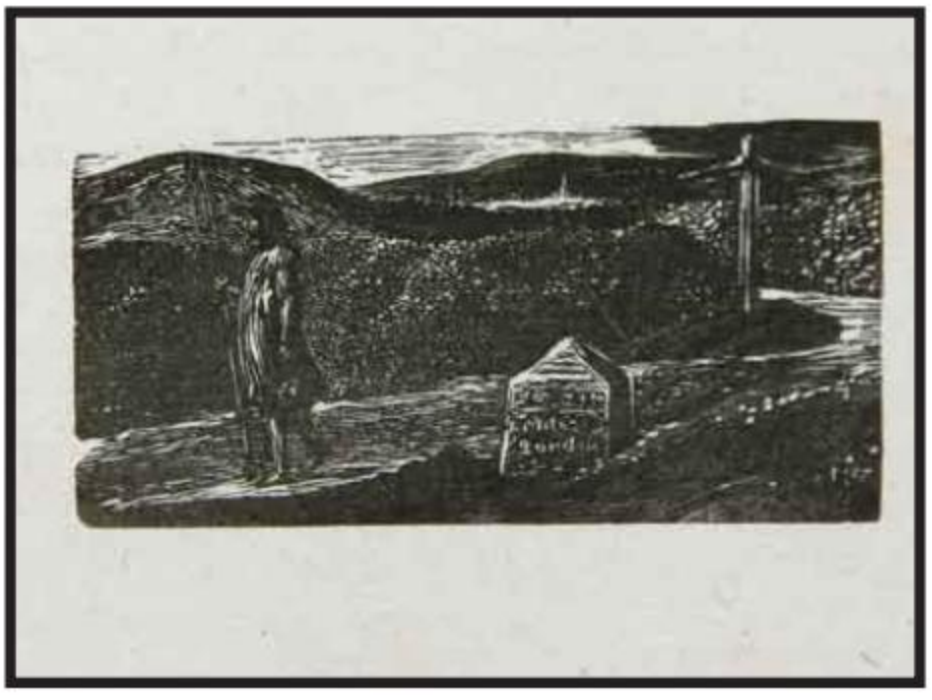
35. [Two Horses]
Johann Adam Klein
Etching
c.1812
Image 98 x 85 mm
[22944]
£50

36. Near Rome.
Captain Thomas Hastings after Richard Wilson
Etching
Colnaghi, 1820
Image 110 x 165 mm, Plate 127 x 175 mm, Sheet 142 x 220 mm
An etching on India laid paper of a view outside Rome with a man and a woman in the foreground, remains of masonry to the left and a cliff in the background Lettered with 'The Original in the Possession of Lady Ford' above the title. This print comes from a series of 40 etchings entitled, 'Etchings, from the Works of Richard Wilson.'
Condition: Some light foxing.
[40242]
£100

37. On Hounslow Heath
Captain Thomas Hastings after Richard Wilson
Etching
Colnaghi, 1820
Image 112 x 164 mm, Plate 128 x 178 mm, Sheet 145 x 220 mm
An etching on India laid paper looking over Hounslow Heath with a seated figure in the foreground, two cows stand near the River Crane, and a windmill in the distance. The inscription below the image reads, The Original in the Possession of Lady Ford of Gloucester Place. This print comes from a series of 40 etchings entitled, 'Etchings, from the Works of Richard Wilson.

Condition: Some light foxing in upper and right margins and one small area in the upper, centre left of the image.
[40239]
£120

38. A fond desire strange lands and swains to know...
William Blake
Wood engraving
1821 [1892 impression]
Image 38 x 74 mm, Sheet 195 x 281 mm
A fond desire strange lands and swains to know. Ah me! that ever I should covet wo.
A wood engraving on Chine appliqué for Thornton's Virgil. Printed for John Linell Jnr. or his brother James circa May 1892. From a group of impressions recently discovered in England and believed to have been formerly in the possession of John Linell's great grandson.
The small engravings for Thornton's Virgil are now recognised as some of the most significant wood engravings in the history of British art and their influence can be traced from Calvert and Palmer right up to the present day.
Binyon 145; Bindman 610; Bentley 504.
[36157]
£1,250



39. Thine ewes will wander...
William Blake
Wood engraving
1821 [1892 impression]
Image 34 x 74 mm, Sheet 195 x 281 mm
Thine ewes will wander; and the heedless lambs, in loud complaints, require their absent dams.
A wood engraving on Chine appliqué for Thornton's Virgil. Printed for John Linell Jnr. or his brother James circa May 1892. From a group of impressions recently discovered in England and believed to have been formerly in the possession of John Linell's great grandson.
The small engravings for Thornton's Virgil are now recognised as some of the most significant wood engravings in the history of British art and their influence can be traced from Calvert and Palmer right up to the present day.
Binyon 140; Bindman 605; Bentley 504.
[36156]
£1,250

Edward Calvert (1799 - 1883) was an English painter and printmaker. Having finished his training at the Royal Academy in 1824, Calvert became associated with The Ancients, a group of artists fascinated with archaism in art, and the works of William Blake. Calvert was a core member of the group, alongside Samuel Palmer and George Richmond. Some of Calvert's finest works are his miniature wood engravings, which were produced early in his career. All of his wood and copper engravings date to the period between 1827 and 1831, and were only shown to his friends during his lifetime. In 1893, ten years after his death, his third son, Samuel Calvert, published a memoir of his works, making them widely available. After 1831, Calvert turned exclusively to painting.

40. The Ploughman
Edward Calvert
Wood engraving
1827 [London: Sampson Low, Marson and Company Limited, 1893]
Image 81 x 127 mm
Signature inscribed to block.
Set within a wooded landscape, a man pushes a plough drawn by two horses. In the lower left corner of the composition, a serpent wraps around the base of a tree. Three woman are depicted in the distance playing musical instruments, whilst another woman set to the right of the composition herds sheep.

Although originally engraved in 1827, this particular impression was featured in Samuel Calvert's 'A Memoir of Edward Calvert', published in 1893. During Edward Calvert's lifetime, his prints were only known to a small circle of friends and collectors. Ten years after his death, his third son, Samuel, published a portfolio of his works. The edition of 350 featured two copper engravings and seven wood engravings from Calvert's original plates and blocks, alongside a few reproductions.
Lister 6c
[40908]
£1,900

Although originally engraved in 1829, these particular impressions were featured in the Carfax Gallery's 1904 portfolio of Calvert's works. Limited to an issue of thirty copies, the collection of prints featured two copper engravings, seven wood engravings, and two lithographs. Whilst the copper and wood engravings were printed from Calvert's original plates, the lithographs were reproductions of Calvert's stone engravings. Following the original printing from the stones, Calvert had them cleaned. After the Carfax Gallery's portfolio was published, the nine original blocks and plates were presented to the British Museum, with the understanding that they will never be reprinted.

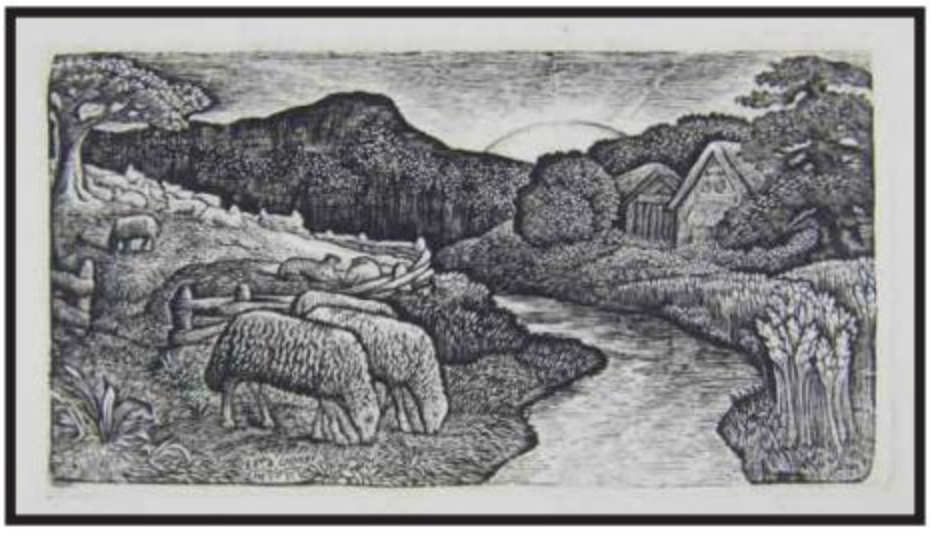
41. The Brook
Edward Calvert
Wood engraving
1829 [Carfax & Co, 1904]
Image 51 x 88 mm, Sheet 64 x 101 mm
Printed on India laid paper.
A fine example of Edward Calvert's 'The Brook', depicting two women collecting water from a stream within a wooded landscape.
Lister 12 iii/iii
Condition: Good, clean impression with full margins.
[40894]
£1,700

42. The Lady with the Rooks
Edward Calvert
Wood engraving
1829 [Carfax & Co, 1904]
Image 42 x 77 mm, Sheet 56 x 89 mm
Printed on India laid paper.
A woman walks through a wooded landscape, with a neo-Gothic building set to the left of the composition, and a flock of birds to the right.
Lister 13c
Condition: Good, clean impression.
[40897]
£1,700

43. The Return Home
Edward Calvert
Wood engraving
1830 [Carfax & Co, 1904]
Image 42 x 77 mm, Sheet 53 x 88 mm
Printed on India laid paper.
Holding a shepherd's crook, a figure rides a donkey along a winding path. In the distance, a small building with a woman standing before the doorway is depicted.
Lister 14b
Condition: Good, clean impression.
[40896]
£1,600

44. The Bacchante
Edward Calvert and Welby Sherman
Wood engraving
c. 1827 [Carfax & Co, 1904]
Image 90 x 52 mm, Sheet 103 x 65 mm
Printed on India laid paper.
In this second version of Calvert's 'The Bacchante', a nude woman in full-length stands with her back to the viewer, peering over her left shoulder whilst playing a lyre. Set within a landscape, the image reflects Calvert's fascination with the pastoral. Designed by Edward Calvert, and cut by Welby Sherman, both Calvert's monogram and Sherman's initials are featured in the lower right corner.
Lister 2
Condition: Minor wearing to the upper left corner of the block, but otherwise, a good impression.
[40895]
£1,300

45. The Sheep of his Pasture
Edward Calvert
Copper engraving
c. 1828 [Carfax & Co, 1904]
Image 40 x 77 mm, Plate 42 x 81 mm, Sheet 418 x 317 mm
Printed on India laid paper, and signed to plate.
In this pastoral image, Calvert depicts a flowing stream running to the right of the composition, with sheep set to the left. In the distance to the right, a small cottage can been seen amidst trees, and behind, a glowing sun on the horizon.
Lister 9b
Condition: Good, clean impression.
[40898]
£1,300



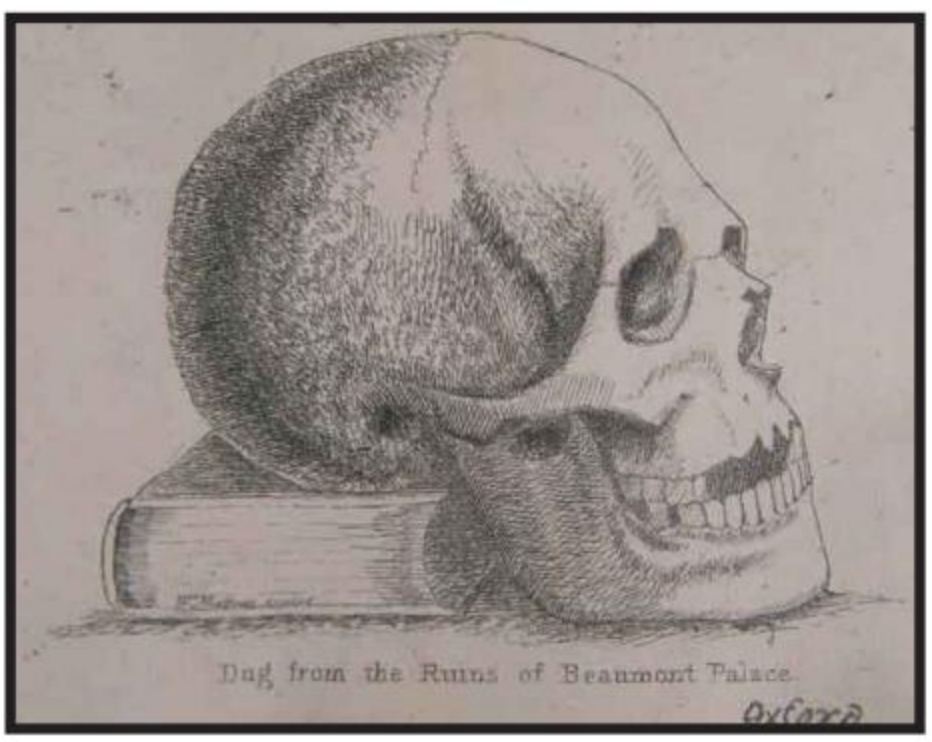
46. [The Angel Prophesying the Destruction of Babylon]
John Martin
Mezzotint
1826
Image 103 x 69 mm, Sheet 123 x 73 mm
Inscription beneath image reads: And a mighty angel took up a stone like a great millstone, and/ cast it into the sea, saying, Thus with violence shall that great city/ Babylon be thrown down, and shall be found no more at all./ Revelations: Chap.18.v.21.

Illustration to Edwin Atherstone's From the Revelation. The poem was based on The Book of Revelation, and published in The Amulet; or, Christian and Literary Remembrancer.

The Amulet was one of several annuals which served as a lucrative outlet for engravers. Introduced in the 1820's, these annuals were an outgrowth of earlier pocket-books or almanacs, and were usually published during festive periods in order to attract buyers. Amongst Martin's literary friends were Alaric Watts of the Literary Souvenir and Samuel Carter Hall of The Amulet, so it was somewhat inevitable that Martin should participate in this fashionable and profitable form of publication. Martin provided over twenty designs for annuals between the years of 1826 and 1837, though this is one of only three that he engraved personally.

CW 75; Campbell, Visionary Printmaker, p. 92.
Condition: Trimmed within plate, slightly worn impression.
[36384]
£130

47. Dug from the Ruins of Beaumont Palace
William Mathews
Etching
W. Matthews, St. Aldates, Oxford [n.d. c. 1830]
Image 70 x 93 mm, Sheet 81 x 104 mm
An etching of a skull resting on a book.



Beaumont Palace originally stood outside of Oxford's North Gate at the western end of Beaumont Street and was built by King Henry I.
[36992]
£75

48. [Edward Scriven]
Benjamin Phelps Gibbon after Andrew Morton
Etching
[c. 1845]
Image 115 x 84 mm, Plate 164 x 129 mm, Sheet 188 x 154 mm
Bust portrait of Edward Scriven, facing forwards, and wearing spectacles.

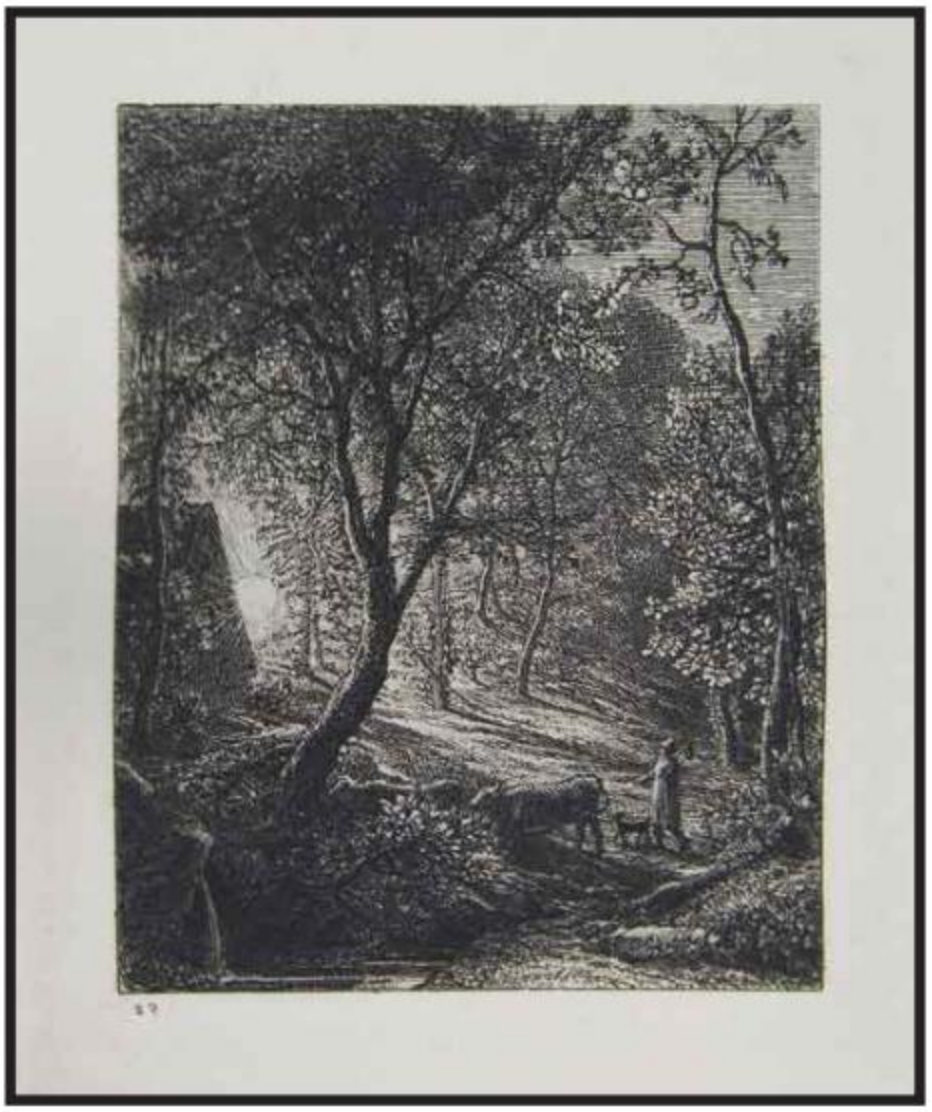
Facsimile of Scriven's signature below image.
Edward Scriven (1775 - 1841) was an English portrait engraver, in the stipple and chalk manner.

O'Donoghue 1.
Condition: Some light discolouration to margins.
[37772]
£80

49. H.C.Slous
Henry Courteny Selous [Slous]
Lithograph and pencil
n.d. c. 1850
Image 76 x 85 vignette, Sheet 97 x 120 mm
Touched proof, with pencil shading by Henry Courtney Slous [Selous].
A collection of classical, decorative and architectural fragments with the artist's initial upon a rock to the right.
Condition: tipped to an album page.
[33905]
£30

50. H.C.Slous
Henry Courteny Selous [Slous]
Lithograph
n.d. c. 1850
Image 65 x 95 vignette, Sheet 96 x 133 mm
Touched proof, with pencil shading by Henry Courtney Slous [Selous]. A figure in armour and helmet with a spear reclines on an architectural fragment with partial crest and the artists' name and ruin in the background
Condition: Tipped to an album page.
[33919]
£30

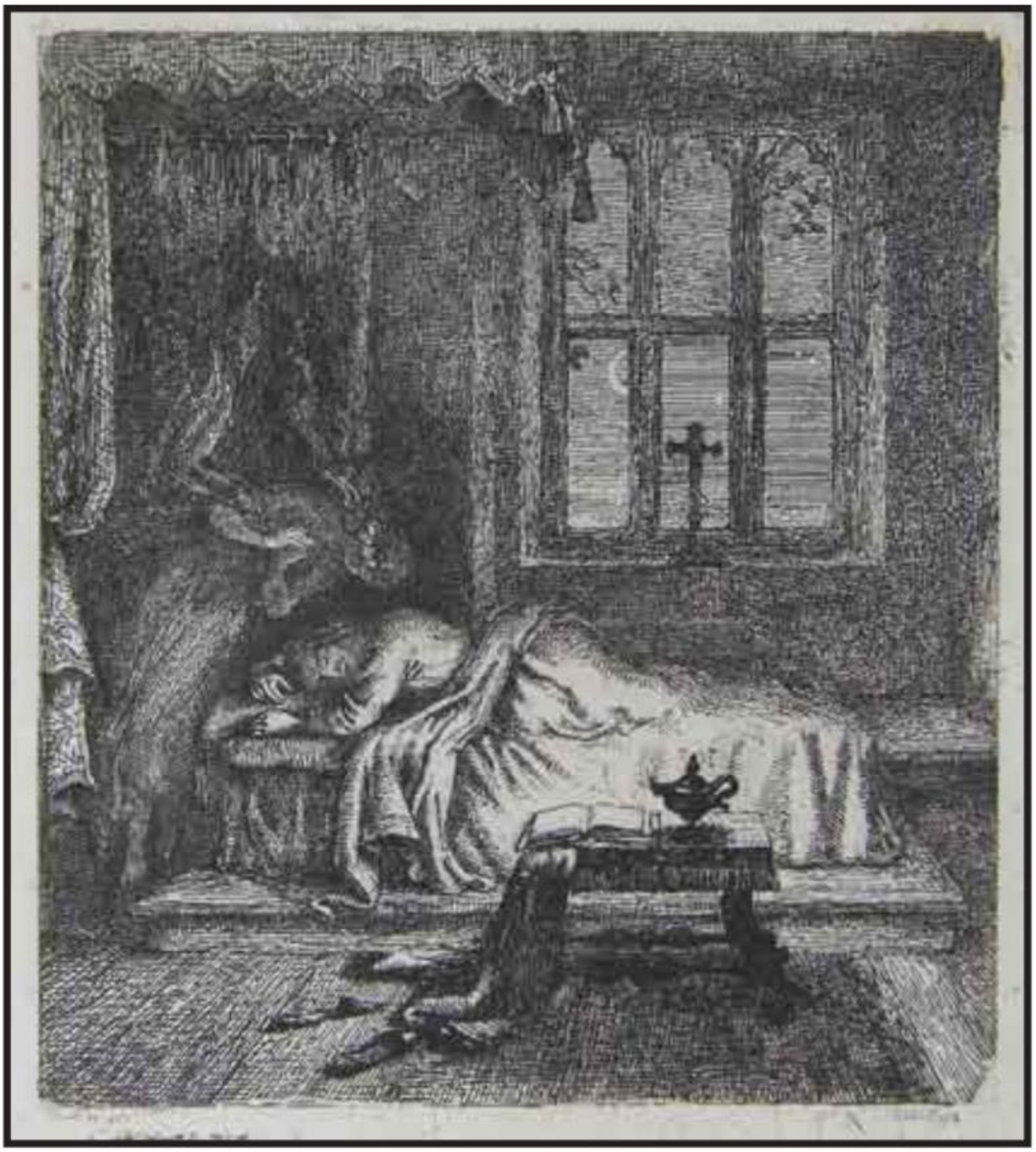
51. The Herdsman's Cottage, or Sunset
Samuel Palmer
Etching
1850 [published 1872]
Image 98 x 77 mm, Plate 124 x 100 mm, Sheet 304 x 222 mm
Lettered with initials SP below lower left corner of image.



This impression was featured in Philip Gilbert Hamilton's 1872 edition of 'The Portfolio. An Artistic Periodical', and was published with the mistaken title 'Sunrise'.
In line with Palmer's interest in the pastoral, a man and dog are depicted herding cattle within a wooded landscape. To the left of the composition, a cottage is visible, with the glowing light of the sunset visible behind.

Samuel Palmer (1805 – 1881) was a visonary artist and contemporary of William Blake. A key figure in British Romanticism he was also a prolific writer as well as a watercolourist, etcher and printmaker. Palmer is best known for his early works executed at Shoreham where he lived between 1826 to 1835. Introduced to William Blake by John Linnel (whose daughter he would later marry) Palmer and artists George Richmond and Edward Calvert formed a group named The Ancients who were charicterised by their admiration for the work of William Blake and their attraction to archaism in art.
Like many great artists, it was not until after death that the works of Samuel Palmer were rediscovered and finally afforded the attention they deserved. Although his watercolours were popular in England at the time, Palmer struggled financially throughout his life time and had to divert much of his attentions to teaching to support himself and his wife, Hannah Linnel. After his death in 1881, Samuel Palmer was largely forgotten, his surviving son, Alfred Herbert Palmer, even went as far as to burn a large portion of his fathers work in 1901, stating that: "Knowing that no one would be able to make head or tail of what I burnt; I wished to save it from a more humiliating fate".

Lister 3 ii/ii, Alexander 3 ii/ii.
Condition: Excellent impression. Light staining along right edge of sheet, and a small hole to sheet outside lower left corner of plate mark.
[40903]
£950

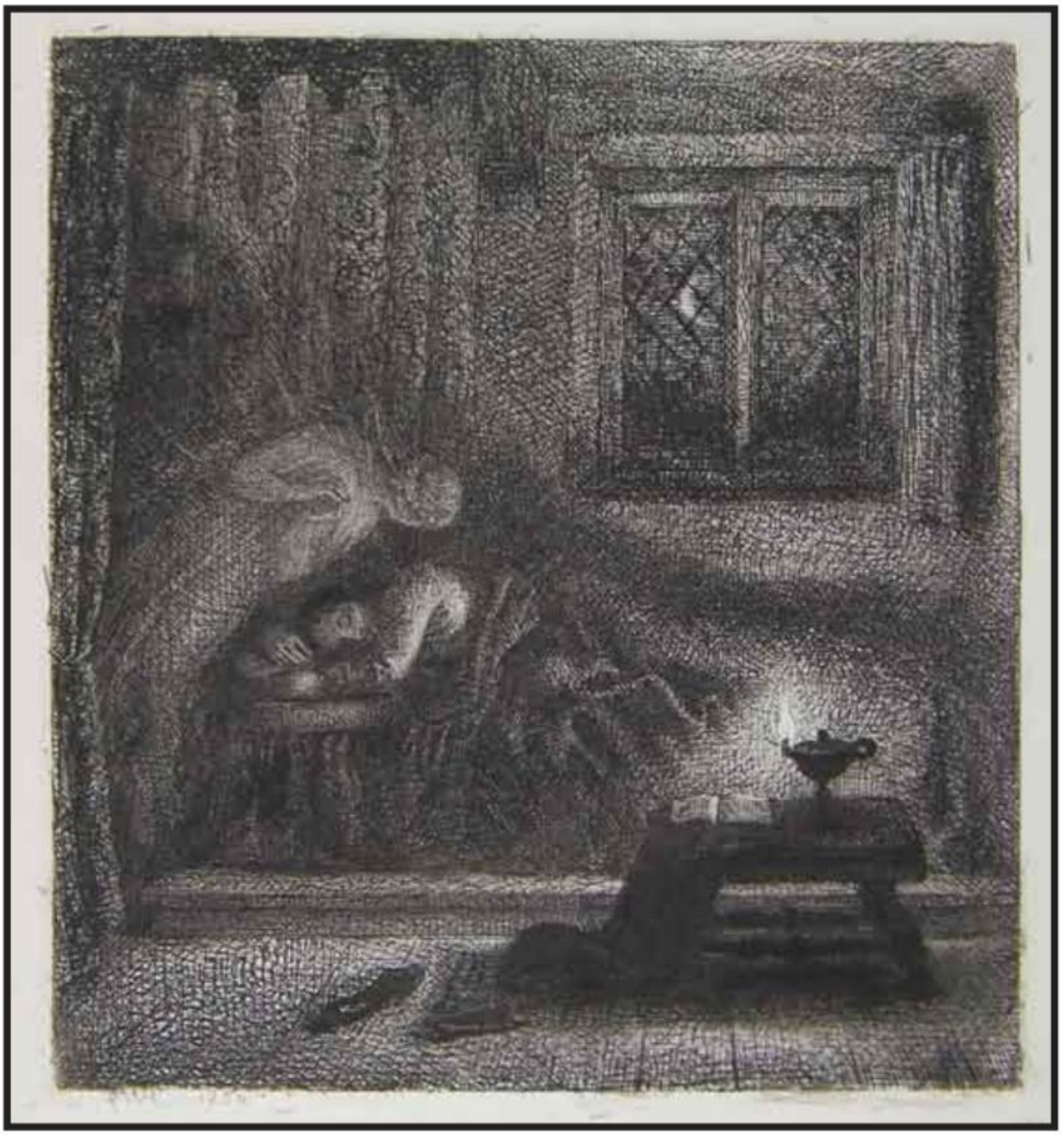


52. Milton's Dream
Charles West Cope
Etching
c. 1850
Image 103 x 96 mm, Plate 121 x 114 mm
Signed within the plate

Early proof impression of Cope's etching relating to the painting of this subject that he exhibited at the Royal Academy. Prior to reworking and addition of printing date. (See stock number 2718 for second state) This plate was later published as Plate 24 of The Etching Club's 'Etchings for the Art-Union of London by the Etching Club' (London: Art Union of London, 1857).

Regarded as Cope's greatest etched work this print was produced in the same year in which he introduced Samuel Palmer to the Etching Club. The atmospheric night-time scene shows the influence of the 'Ancients' upon Cope's output and similarities can be drawn with Palmer's etchings and with Edward Calvert's wood engraving, The Chamber Idyll of 1831.

Condition: Trimmed just outside the plate.
[2717]
£500



53. Milton's Dream
Charles West Cope
Etching
c. 1850
Image 103 x 96 mm, Plate 121 x 114 mm
Signed and dated within the plate.

Separately published, second state of Cope's etching relating to the painting of this subject that he exhibited at the Royal Academy, with addition of printing date. (See stock number 2717 for earlier state)
This plate was later published as Plate 24 of The Etching Club's 'Etchings for the Art-Union of London by the Etching Club' (London: Art Union of London, 1857).

Regarded as Cope's greatest etched work this print was produced in the same year in which he introduced Samuel Palmer to the Etching Club. The atmospheric night-time scene shows the influence of the 'Ancients' upon Cope's output and similarities can be drawn with Palmer's etchings and with Edward Calvert's wood engraving, The Chamber Idyll of 1831.

Condition: Trimmed just outside the plate.
[2718]
£500

54. [A Feast of Fairies]
Charles West Cope
Etching
1848
Image 67 x 121 mm, Plate 84 x 137 mm
Signed and dated within the plate.

A working proof of this etching with crude cross hatching and little chiaroscuro. (For finished state see stock number 2676)
State i/v
[2761]
£200

55. [A Feast of Fairies]
Charles West Cope
Etching
1848
Image 67 x 121 mm, Plate 84 x 137 mm
Signed and dated within the plate.

The finished state of this etching with reworking through out and defined chiaroscuro. (For earlier state see stock number 2761)

State v/v
[2676]
£200

56. The Companions [Early Lessons]
Charles West Cope
Etching
Published 1857
Image 66 x 106 mm, Plate 88 x 127 mm
Signed and numbered in plate by artist, and printed on India laid paper.

Plate 11 from The Etching Club's 'Etchings for the Art-Union of London by the Etching Club' (London: Art Union of London, 1857). The Etching Club was a printmakers' society founded in London in 1838. Limited to twelve members at a time, contributors included Charles West Cope, Richard Redgrave, Samuel Palmer and John Everett Millais. The club published numerous collections of their etchings including Etched thoughts of the Etching Club (1844), and illustrated editions of Shakespeare and John Milton.
[5853]
£200

57. [There let Hymen oft appear in Saffron robe with taper clear]
Charles West Cope
Etching
c. 1860
Image 60 x 121 mm, Plate 89 x 152 mm
Signed within the plate.

Early state of this scarce etching, prior to reworking (see stock number 5806 for later state).
State i/ii
[5805]
£120

58. [There let Hymen oft appear in Saffron robe with taper clear]
Charles West Cope
Etching
c. 1860
Image 60 x 121 mm, Plate 89 x 152 mm
Signed within the plate.

A reworking of an earlier state (see stock number 5805). The veil finished. Further work added throughout. The two men in the doorway behind the bride now finished. Person added kneeling on ground at the far right.
State ii/ii
[5806]
£120

59. The Shepherd
Henry James Townsend
Etching
1857
Image 104 x 88 mm, Plate 123 x 116 mm
Signed and dated in plate by artist, and printed on India laid paper.

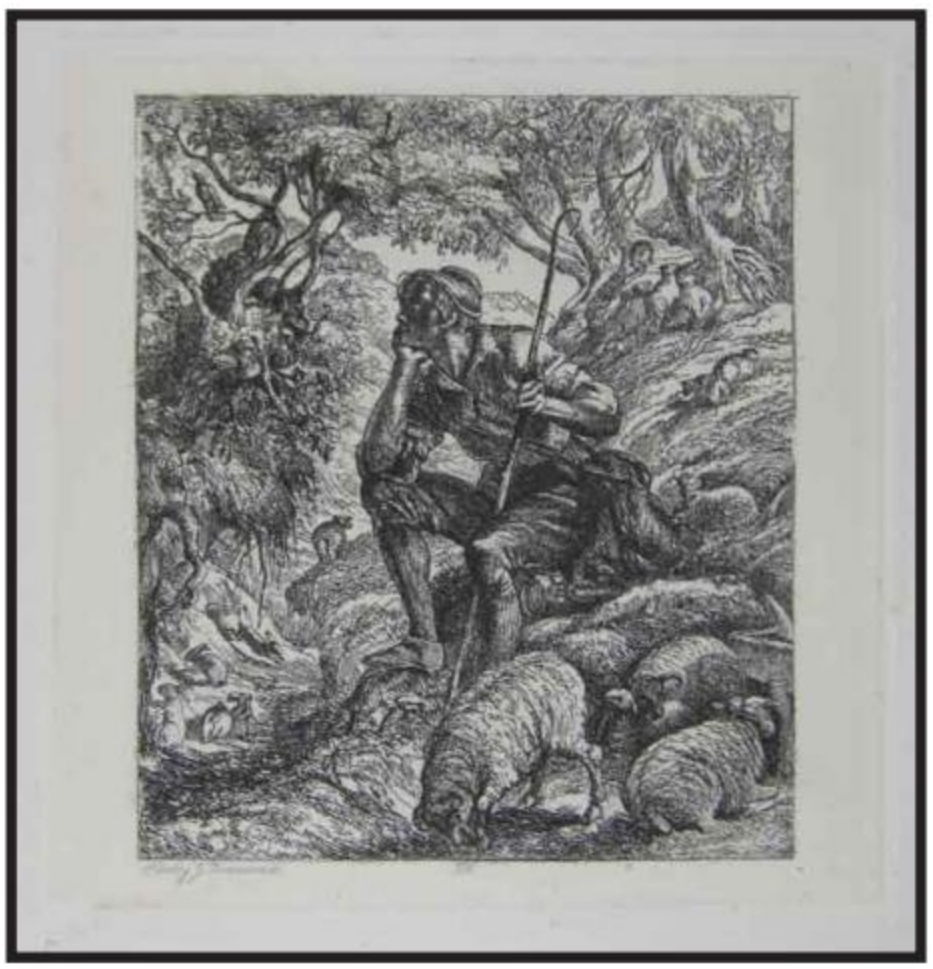


Plate 26 from The Etching Club's 'Etchings for the Art-Union of London by the Etching Club' (London: Art Union of London, 1857). The Etching Club was a printmakers' society founded in London in 1838. Limited to twelve members at a time, contributors included Charles West Cope, Richard Redgrave, Samuel Palmer and John Everett Millais. The club published numerous collections of their etchings including Etched thoughts of the Etching Club (1844), and illustrated editions of Shakespeare and John Milton.
[5859]
£85

60. A few Minutes before Dinner-time
James Clarke Hook
Etching
1857
Image 91 x 126 mm, Plate 122 x 157 mm, Sheet 268 x 364 mm
Signed and numbered in plate by artist, and printed on India laid paper.

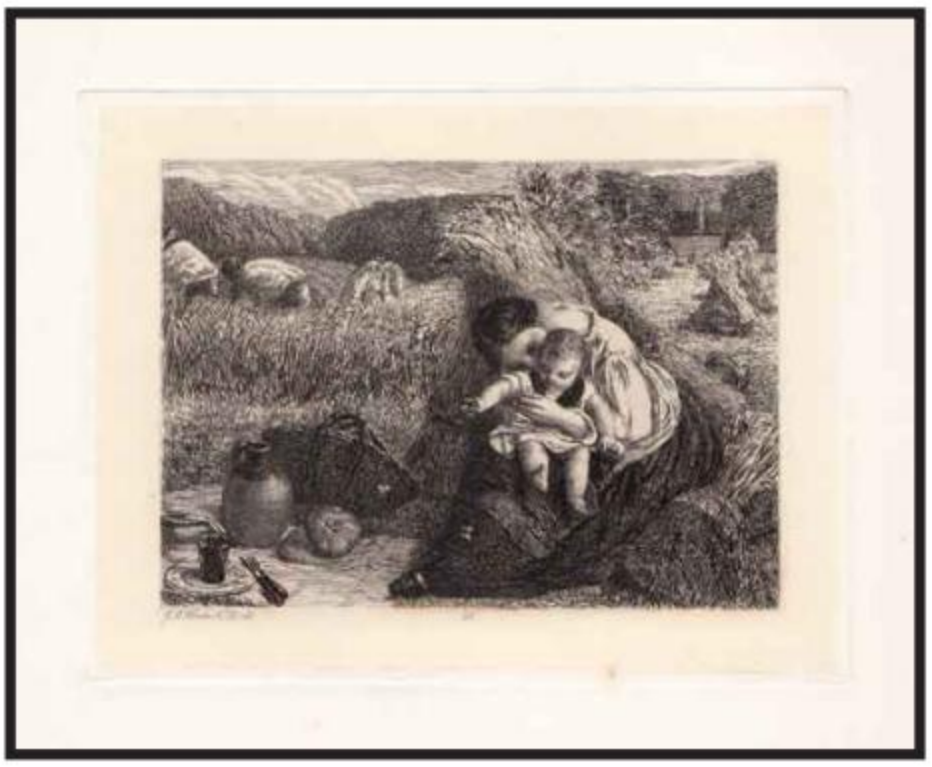


Plate 7 from The Etching Club's 'Etchings for the Art-Union of London by the Etching Club' (London: Art Union of London, 1857). The Etching Club was a printmakers' society founded in London in 1838. Limited to twelve members at a time, contributors included Charles West Cope, Richard Redgrave, Samuel Palmer and John Everett Millais. The club published numerous collections of their etchings including Etched thoughts of the Etching Club (1844), and illustrated editions of Shakespeare and John Milton.

Condition: Small amount of foxing to margins, and time toning to edges of sheet.
[40488]
£90

61. The Sea Nymph
William Edward Frost
Etching
1857
Image 88 x 88 mm, Plate 125 x 116 mm, Sheet 364 x 268 mm
Signed and numbered in plate by artist, and printed on India laid paper.

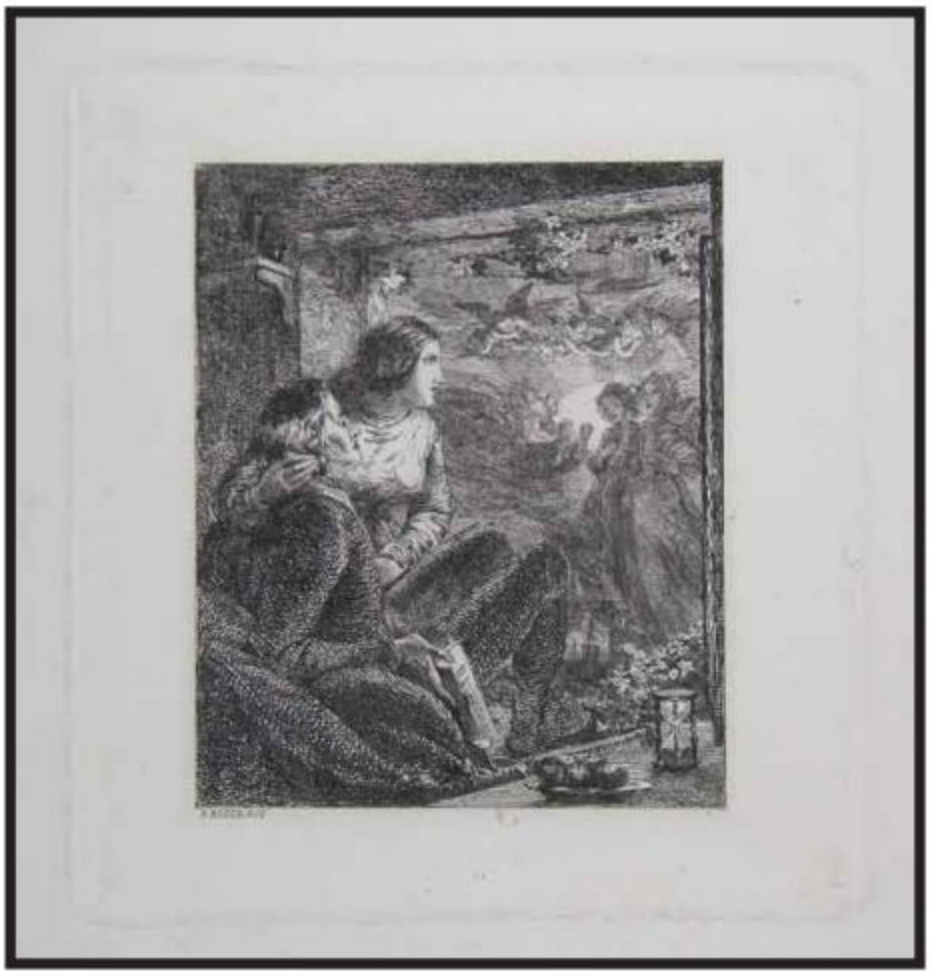
Plate 14 from The Etching Club's 'Etchings for the Art-Union of London by the Etching Club' (London: Art Union of London, 1857). The Etching Club was a printmakers' society founded in London in 1838. Limited to twelve members at a time, contributors included Charles West Cope, Richard Redgrave, Samuel Palmer and John Everett Millais. The club published numerous collections of their etchings including Etched thoughts of the Etching Club (1844), and illustrated editions of Shakespeare and John Milton.

Condition: A couple of spots of foxing to margins, and time toning to edges of sheet.
[40479]
£120

62. Ministering Angels
Richard Redgrave
Etching
c. 1857
Image 94 x 79 mm, Plate 124 x 106 mm, Sheet 364 x 268 mm
Named in plate by artist.

Early state of this etching later published as Plate 16 from The Etching Club's 'Etchings for the Art-Union of London by the Etching Club' (London: Art Union of London, 1857).

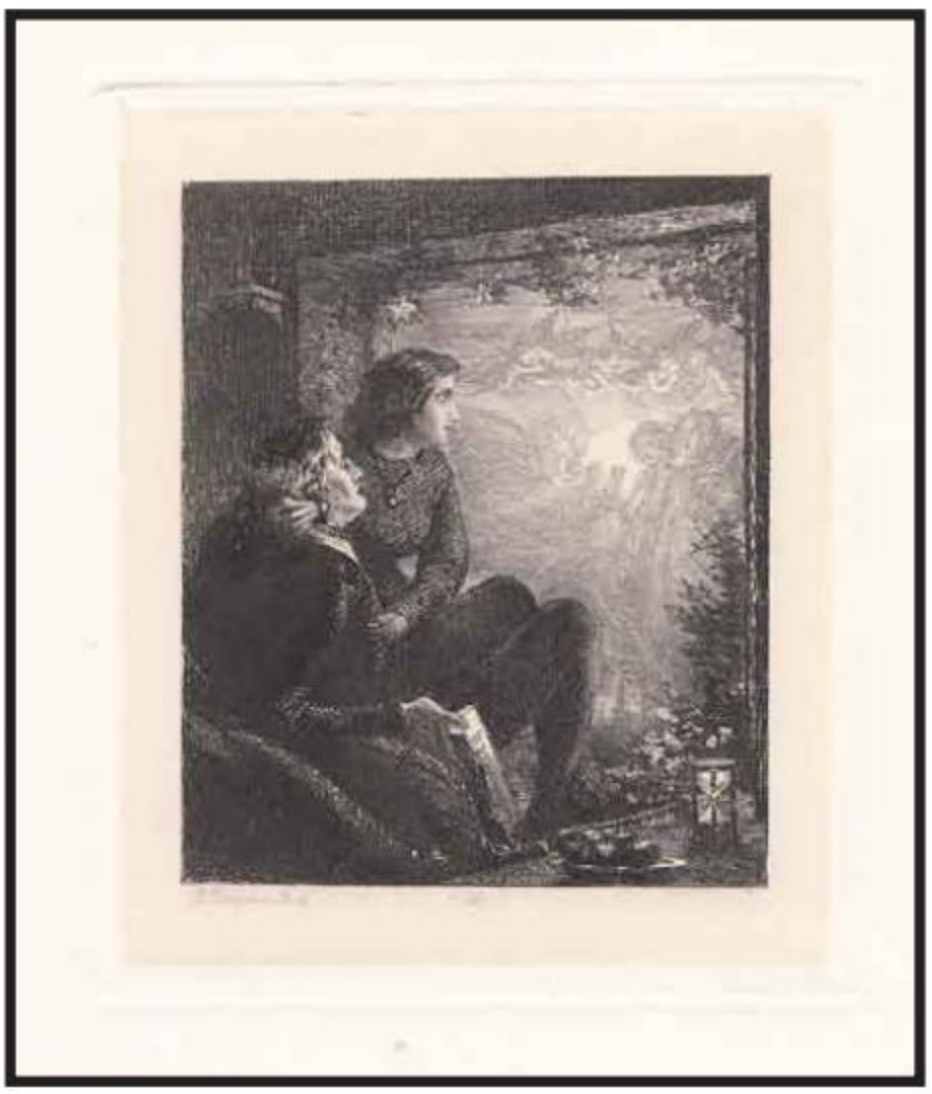
State i/ii
Ex. Collection of the Redgrave family.
[40839]
£300



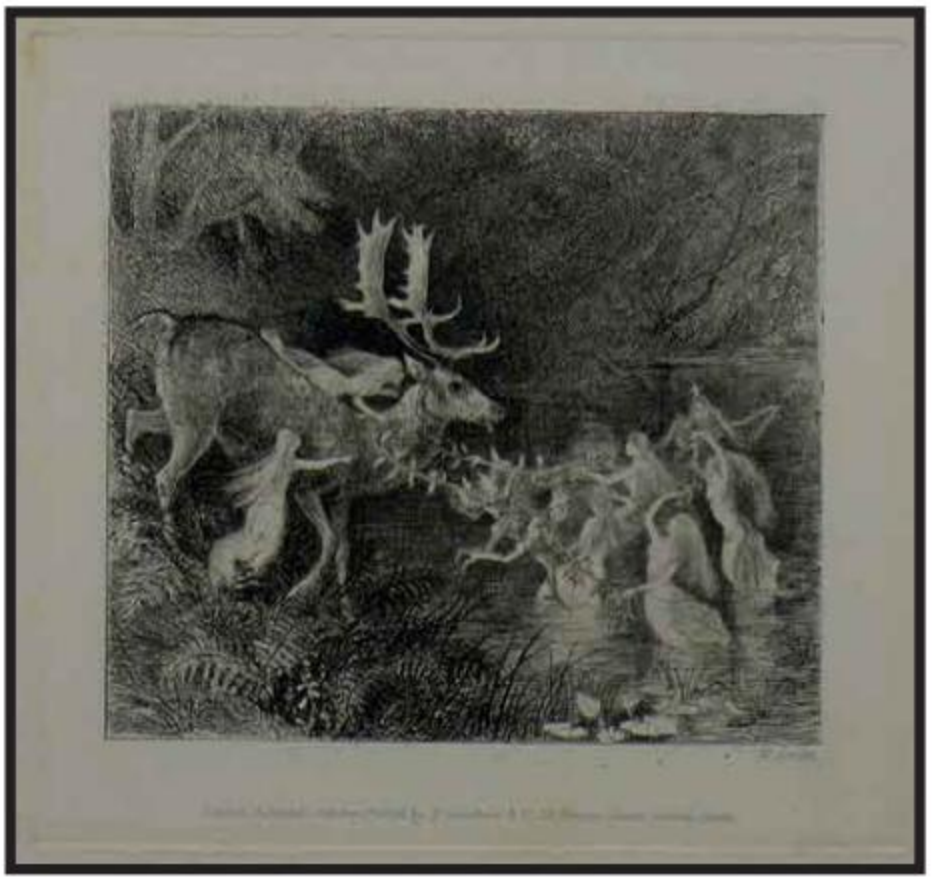
63. Ministering Angels
Richard Redgrave
Etching
1857
Image 94 x 79 mm, Plate 124 x 106 mm, Sheet 364 x 268 mm
Signed and numbered in plate by artist, and printed on India laid paper.

Plate 16 from The Etching Club's 'Etchings for the Art-Union of London by the Etching Club' (London: Art Union of London, 1857). The Etching Club was a printmakers' society founded in London in 1838. Limited to twelve members at a time, contributors included Charles West Cope, Richard Redgrave, Samuel Palmer and John Everett Millais. The club published numerous collections of their etchings including Etched thoughts of the Etching Club (1844), and illustrated editions of Shakespeare and John Milton.

Condition: A couple of spots of foxing to margins, and time toning to edges of sheet.
[40478]
£200



64. The Plea of the Midsummer Fairies
Walter Severn
Etching
London, Published October 1st, 1858, by E. Gambart & Co. 25, Berners Street, Oxford Street.
Image 97 x 111 mm, Plate 125 x 136 mm
From Thomas Hood's 'Passages of the Poems of Thomas Hood, Illustrated by the Junior Etching Club, in Thirty-Four Plates' (Only edition published in 1858).
[29433]
£180



65. The Haunted House
John Wright Oakes
Etching
E. Gambart, London, 1858
Image 77 x 127 mm, Plate 125 x 175 mm
An etching from Passages from the Poems of Thomas Hood, illustrated by the Junior Etching Club
[31822]
£90

66. [Dinner Party]
George Baily after J.P. Atkinson
Etching
Bemrose Derby. c 1861
Image 61 x 85 mm, Sheet 77 x 127 mm
Signed in pencil by Atkinson & Bailey.
A curious satirical etching of a Victorian dinner party.
[11530]
£70

67. Roche Maladroit
Philip Gilbert Hamerton
Etching
1871
Image and Plate 73 x 113 mm, Sheet 94 x 135 mm
Signed in plate by artist.

From The Unknown River, Fp 8. This book tells of Hamerton's canoe jouurney down the river Arroux from its source to its junction with the Loire.

[20935]
£55

68. [Mermaid]
attributed to Frederick S. Church
Etching
c. 1880
Image & Plate 115 x 100 mm, Sheet 186 x 143 mm
A delicate rendering of a mermaid with bow in hand, curiously with no string or arrow. The bottom left edge of the image is scooped into the shape of a scallop shell, possibly leaving space for a later inscription or title. Silhouette of a skyline in the background.

[30882]
£85

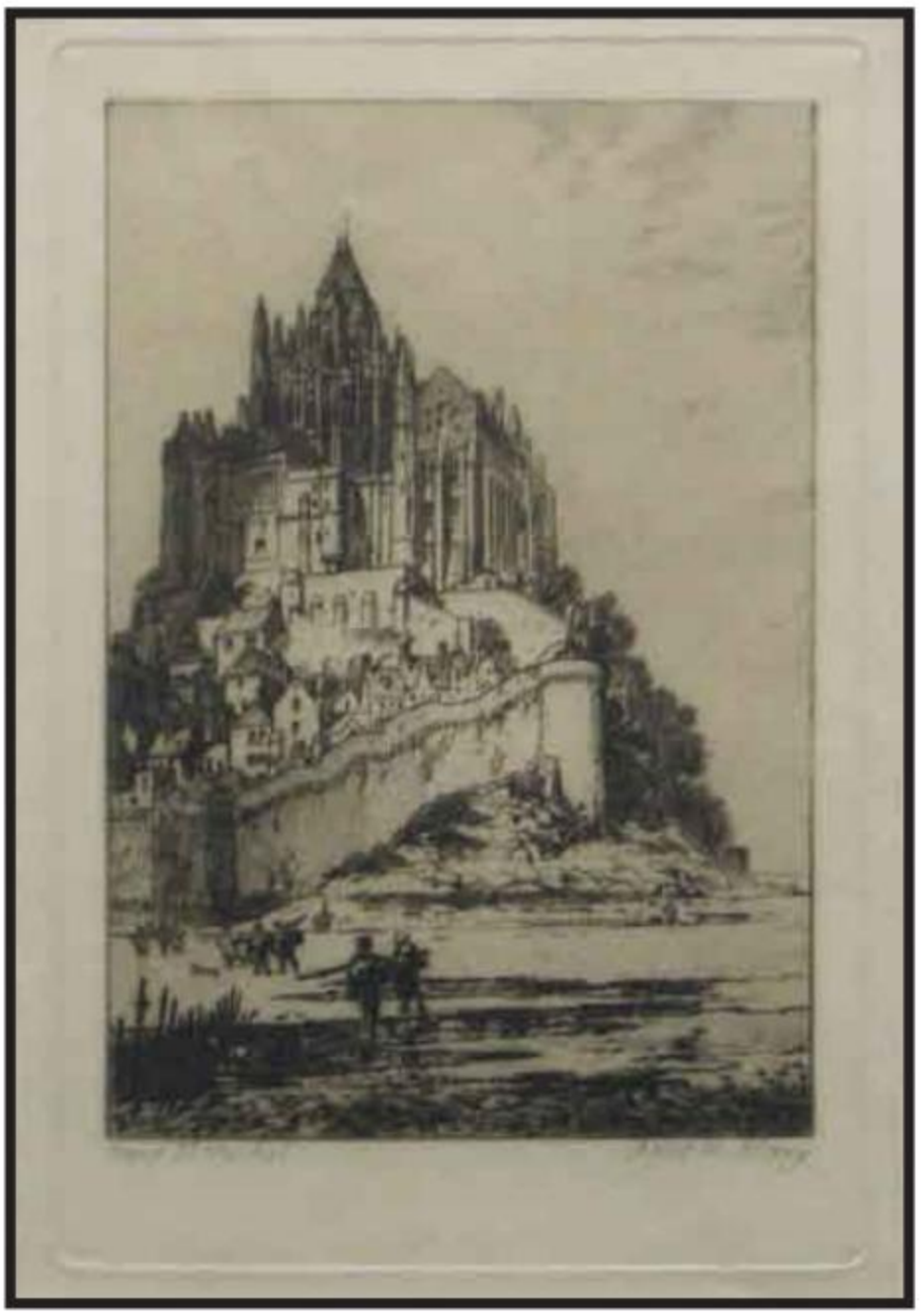
69. Chelsea Regatta
Théodore Roussel
Etching
1888-9
Image and plate 80 x 118 mm
Signature inscribed to lower left corner of plate, and signed in pencil.

Very scarce etching, from an edition of around only 40 impressions. Set on the Thames during the Chelsea Regatta, this view presents an embankment decorated with flags, and crowded with people. To the left, boats are depicted on the river, with buildings set behind. In the lower left, three figures are illustrated in slightly more detail, and are possibly the artist's children.

Théodore Roussel (1847 - 1926) was a French-born English painter, printmaker, and graphic artist, best known for his landscapes and genre scenes. Having led a career in the military, Roussel came to the arts late, taking up painting in 1872 and printmaking in 1877. As a painter, Roussel was entirely self-taught. In 1885, Roussel met James McNeil Whistler, who became his mentor and lifelong friend. It was from Whistler that he learned the techniques of etching and drypoint. Roussel is widely regarded as a pioneer of colour etching in England.
Hausberg 15, Roussel 7
Condition: Good, clean impression.
[40909]
£1,600

70. Mont St Michel
Axel Haig
Etching
1882
Image 130 x 90mm, Plate 152 x 101 mm
A small, and quickly executed etching of Mont St Michel, a subject that Haig visited on more than one occasion.

Lennox-Boyd 39
Ex Collection of Christopher Lennox Boyd
[10859]
£250



71. The Legend of the Bells
Axel Haig
Etching
Christmas 1894
Image 153 x 98 mm, Plate 164 x 109 mm
Signed and inscribed in pencil

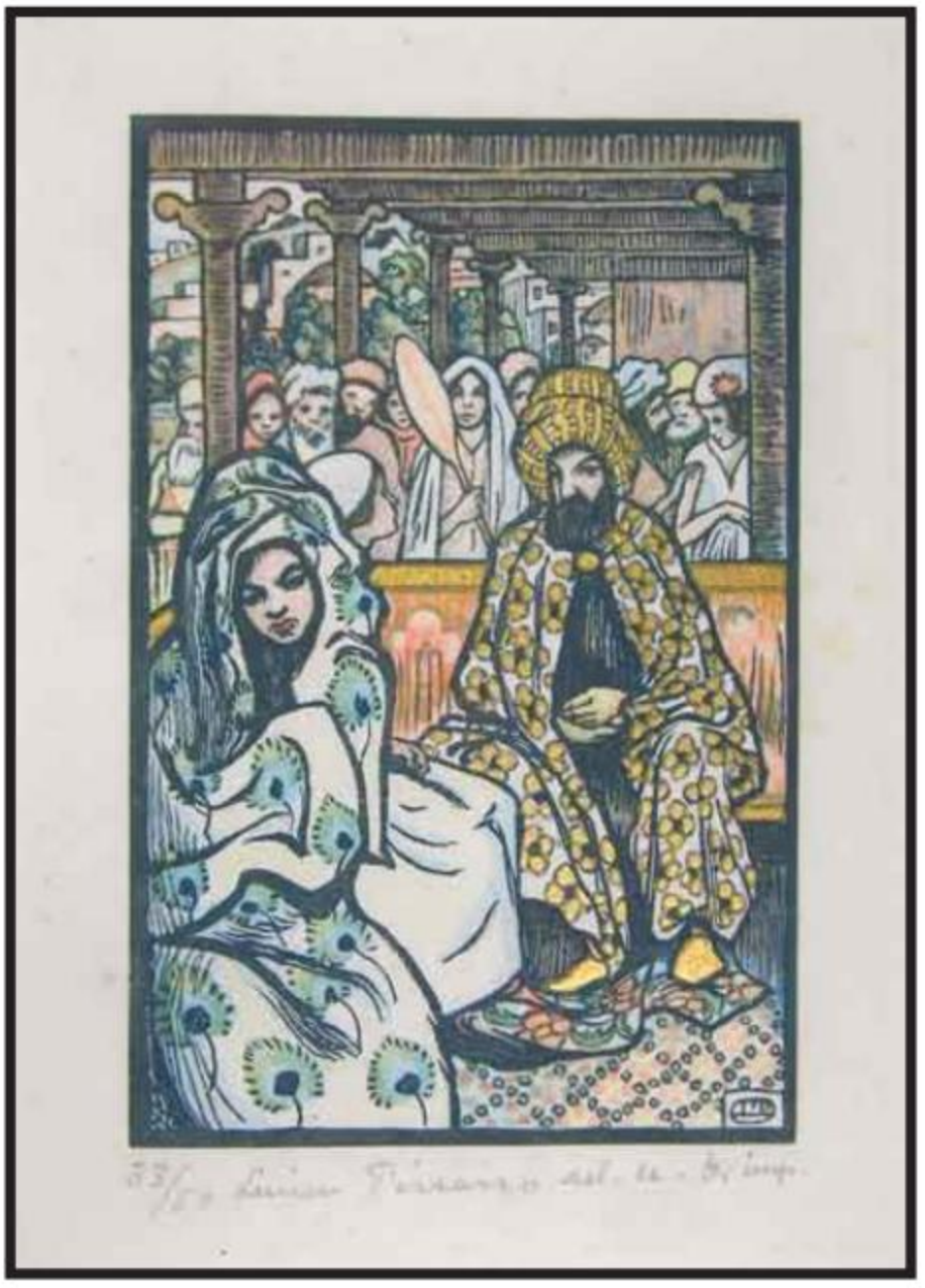
A Christmas card version of Haig's much larger etching of the same title with the words 'On Earth Peace, Good Will Towards Men' in the plate.

Lennox-Boyd 136
Ex collection of Christopher Lennox-Boyd
[11331]
£400

20th & 21st Century

72. Paysans Portant du Foin
Camille Pissarro
Drypoint
H. Floury, Paris. 1900
Image 112 x 72 mm, Plate 118 x 79 mm
In this fine drypoint, a peasant woman and man are depicted carrying a hay bale between them.
Camille Pissarro (1830 - 1903) was a Danish-French painter and printmaker associated with Impressionism and Neo-Impressionism. Although born in St Thomas, then a Danish possession, in the West Indies, he primarily lived and worked in the Paris area. Pissarro studied from artists such as Gustave Courbet, Jean-Francois Millet, and Jean-Baptiste Camille Corot, and as he began to take on the Neo-Impressionist style much later in his career, studied and worked alongside Georges Seurat and Paul Signac. As a painter, Pissarro mainly focused on landscapes.
Delteil 126 vii/vii
Condition: Good, clean impression.
[40907]
£850

73. La Cour de Soliman-Ben-David
Lucien Pissarro
Wood engraving printed in colours
c.1910
Image 137 x 89 mm, Plate 164 x 117 mm, Sheet 208 x 147 mm
Edition 33/50.
Signed in pencil by artist.
A woman, engulfed by drapery, sits in the foreground to the left of the composition. Behind, an older man watches over her. His cloak, turban, and shoes are heightened with gold, as is the low wall he sits before. A group on onlookers stand behind, and in the distance, buildings are visible.
Originally issued as an illustration for Nerval's 'Histoire de la Reine du Matin & de Soliman Prince des Genies', 1908, engraved by Esther and Lucien Pissarro. This impression was issued by the Société de l'Estampe Nouvelle in an edition of 50.
fern (unpublished) 212
Condition: Some faint discolouration to margins, and a few, small binding holes visible along right edge of sheet.
[40901]
£700



74. Le Chapeau Épinglé (La fille de Berthe Morisot et sa cousine)
Pierre-Auguste Renoir
Etching
[Berlin: Cassirer, 1914]
Image 118 x 81 mm, Plate 122 x 84 mm, Sheet 220 x 160 mm
Signature inscribed to lower right corner of plate.

In this delicate portrait of two girls, Julie Morisot, daughter of Berthe Morisot and niece of Edouard Manet, fixes the hat of her cousin, Jeanne. The subject was first treated by Renoir in his 1892 painting 'Chapeaux d'été', and three other etched versions of the same subject exist, but in reverse. A lithograph of the composition was also produced.

The etching was originally featured in Theodore Duret's 'Manet and the French Impressionists' (London: G. Richards, 1910). This particular example was included in the 1914 German edition.
Pierre-Auguste Renoir, commonly known as Auguste Renoir (1841 - 1919) was a French painter and printmaker, and a leading figure in the development of the Impressionist style. Famed for his depictions of beautiful women and sensual nudes, Renoir's work often seemed to evoke an element of pleasure, with no great seriousness being revealed in his subject matter.

Delteil 6 only state, Stella 6
Condition: Some time toning to edges of sheet, but otherwise, a good, clean impression.
[40902]
£1,400

75. La Gaité Rochechouard
Walter Sickert
Etching and drypoint
1920 [David Strang c.1945-47]
Image 74 x 128 mm, Plate 91 x 133 mm

Title and date inscribed to lower right corner of image.

As with many works by Walter Sickert, this etching is inspired by the theatre. Sat before a balcony in a theatre, three women are observed, likely watching over a production of some kind. Two of the women wear hats, whist the central figure raises her hand to her chin.

A fine impression with full margins, one of sixteen posthumous impressions printed by David Strang for the Sickert Trust, c.1945-47, before the plate was cancelled

Bromberg 188 iii/iii
Condition: Good, clean impression.
[40899]
£850

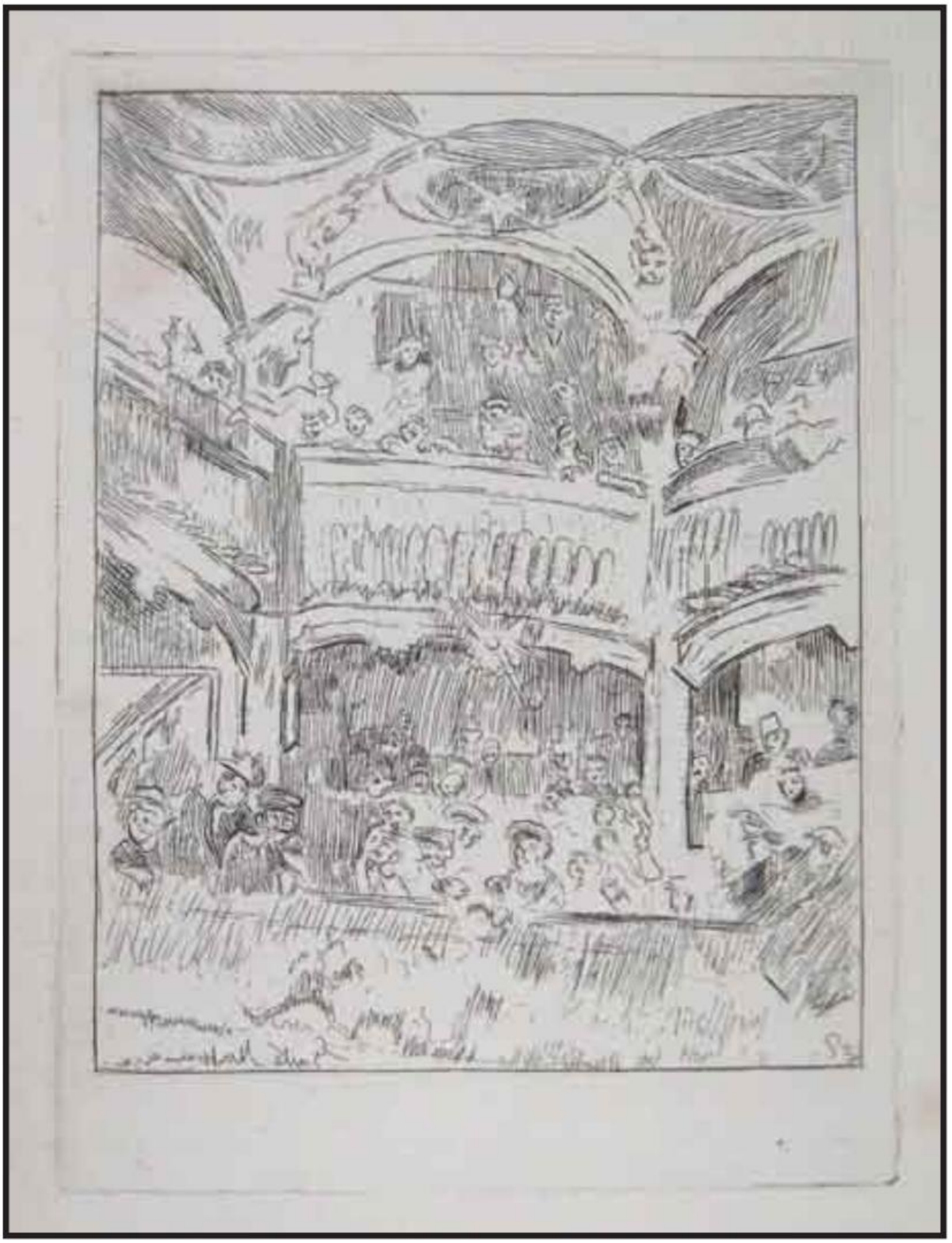
76. La Gaité Montparnasse
Walter Sickert
Etching
c. 1919
Image 127 x 99 mm, Plate 148 x 109 mm, Sheet 293 x 230 mm
Signed and titled in pencil, to lower left corner of sheet.

Taken from the stage, this view of a crowded music hall captures Sickert's fascination with music halls and theatres. His loose style of etching alludes to movement in the crowd. With only a small amount of detail, this view could be of any theatre interior, which in turn makes reference to Sickert's interest in everyday scenes and the mundane.

A fine impression with full margins, printed before the etched title. It is extremely rare to find impressions of this print with a blank lower margin, Bromberg records the existence of only four impressions in 2000, however at least two others have been located since.

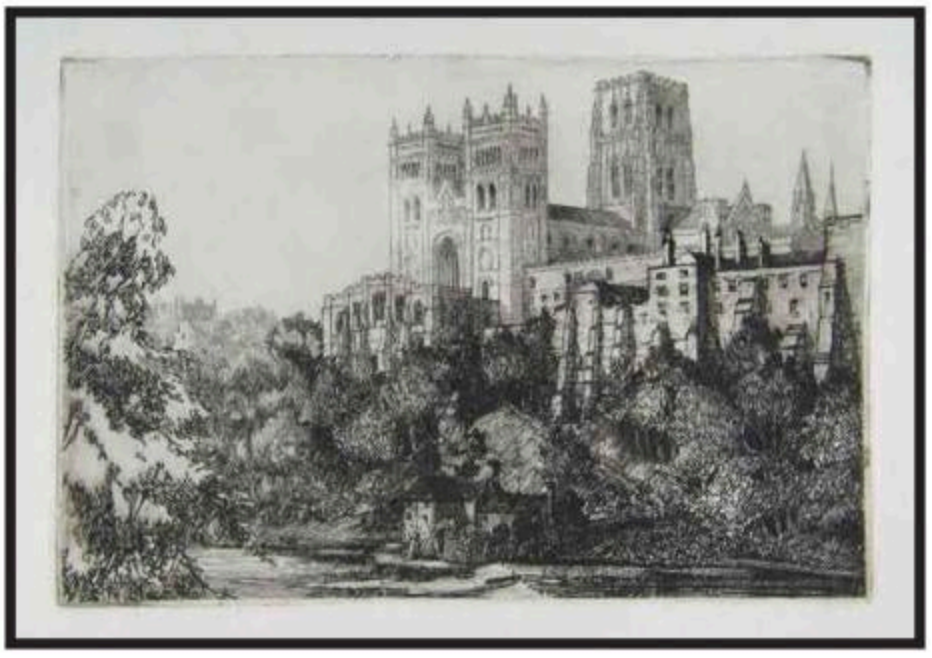
Walter Sickert (1860 - 1942) was a German born painter and printmaker, who relocated with his family from Munich to Britiain in 1868. Although the son and grandson of painters, Sickert originally pursued a career as an actor, featuring in small roles in Sir Henry Irving's company. In 1881, Sickert took up the study of art. After less than a year studying at the Slade School, Sickert left to become a student and etching assistant of James Abbott McNeill Whistler. Having travelled to Paris in 1883, Sickert was introduced to Edgar Degas, who proved to be particularly influential to the development of Sickert's work. Following his return to England, in 1888, Sickert became associated with the New English Art Club. Founded in 1885, the NEAC acted as an alternate venue to the Royal Academy, and attracted French-influenced realist artists. Several years later, along with artists such as Lucien Pissarro and Wyndham Lewis, Sickert founded the Camden Town Group. Although the group of artists had been meeting informally since 1905, they were officially active between 1911 and 1913. The Post-Impressionist group often focused on scenes of mundane suburban life. Unlike the majority of the artists associated with the Camden Town Group, Sickert was highly regarded during his own lifetime. Since his death, he has increasingly been recognised as one of the most influential figures of twentieth-century British art.

Bromberg 186 ii/iii
Condition: Good impression. A few faint spots of discolouration to sheet, and some minor time toning to edges.
[40900]
£2,800



77. [Durham Cathedral]
Margaret M. Rudge
Etching
c. 1920
Image and plate 93 x 137 mm, Sheet 128 x 216 mm
Proof.

Condition: Fingerprint marks to margins, and creasing to right corners of sheet.
[38931]
£50



78. The Dancer; Girl on Bank
Eric Gill
Wood engraving
1924
Image 128 x 41 mm
Early proof impression prior to the edition of 24.
Signed in pencil.

A nude woman, half-seated, raises her arms above her head.

Physick 291 ii/ii
[40911]
£850

79. Venus
Eric Gill
Wood engraving
1924
Image 133 x 43 mm
Proof impression prior to the edition of 25.

Depiction of a nude woman, standing in full-length, with her arms raised and wrapped around her neck.

Physick 290 ii/ii
[40910]
£850

80. Nature and Nakedness
Eric Gill
Wood engraving
1930 [London: Jonathan Cape, 1931]
Image 134 x 72 mm
Edition 16/25.
Signed in pencil by artist.

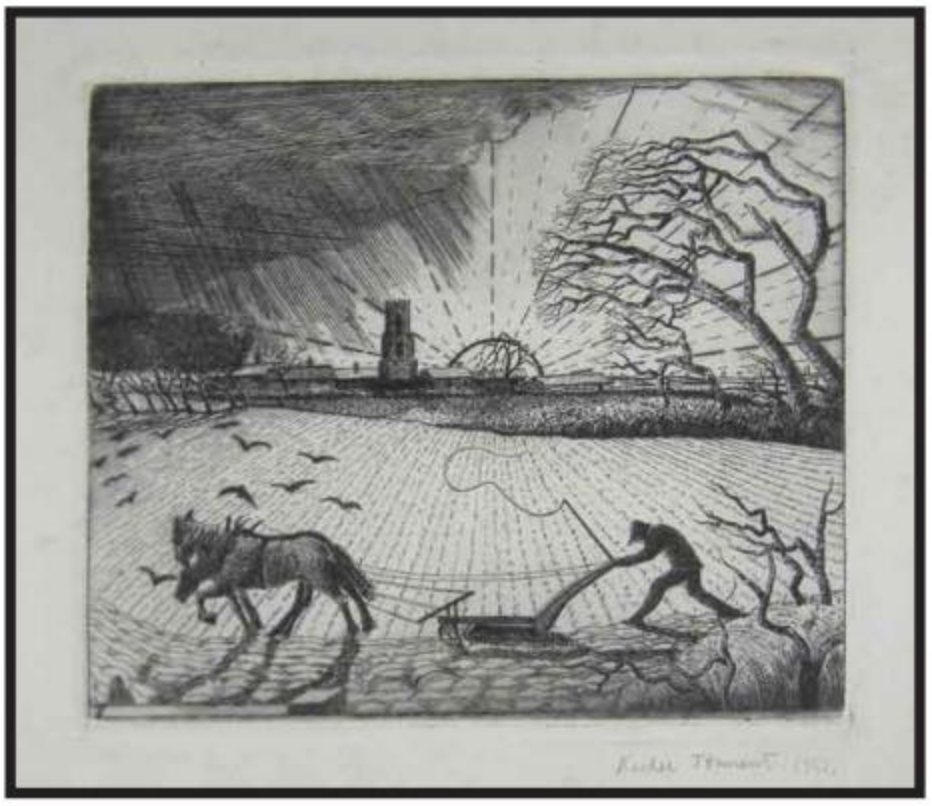
One of ten wood engravings featured in Eric Gill's 'Clothes. An essay upon the nature and significance of the natural and artificial integuments worn by men and women.'.
In this scarce engraving, two women and a boy are depicted within a wooded landscape. Whilst the woman to the left is swathed in drapery, the woman to the right is nude, raising her cloak above her head with her hands. The style of the engraving lends itself to Gill's affiliation with the Arts and Crafts Movement.

Physick 720
Condition: Some minor rubbing to lower left corner of image border, and a couple of extremely faint spots of foxing to upper section of image.
[40912]
£975

81. Plough
Kechie Tennent
Etching
1927
Image 103 x 122 mm, Plate 109 x 126 mm, Sheet 223 x 312 mm
Signed and dated by artist.

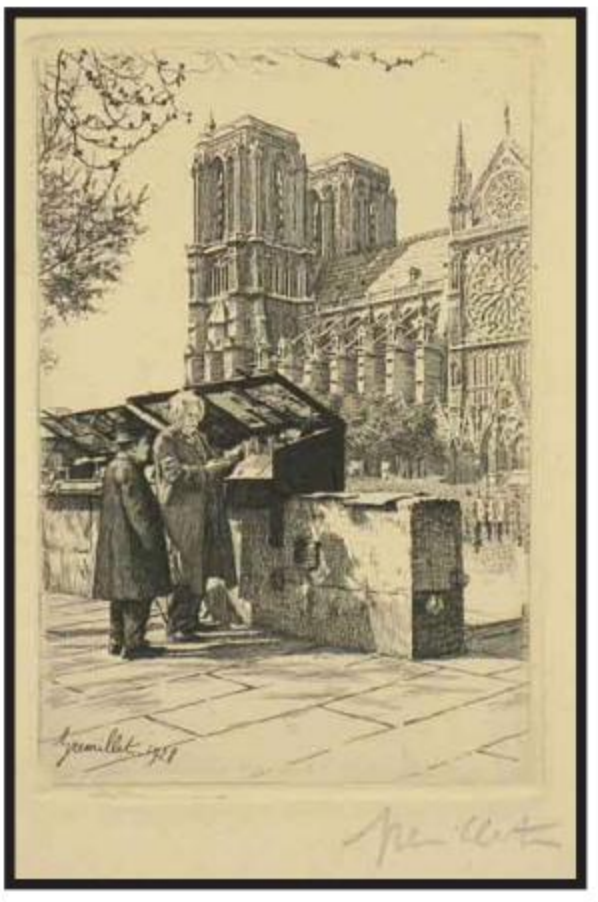
Emma 'Kechie' Tennent (1888 - 1968) was a British artist. She was a student at the Slade, and was the wife of artist Claughton Pellew (1890 - 1966).

Condition: Time toning to edges of sheet, and some light foxing and discolouration to margins.
[40906]
£300



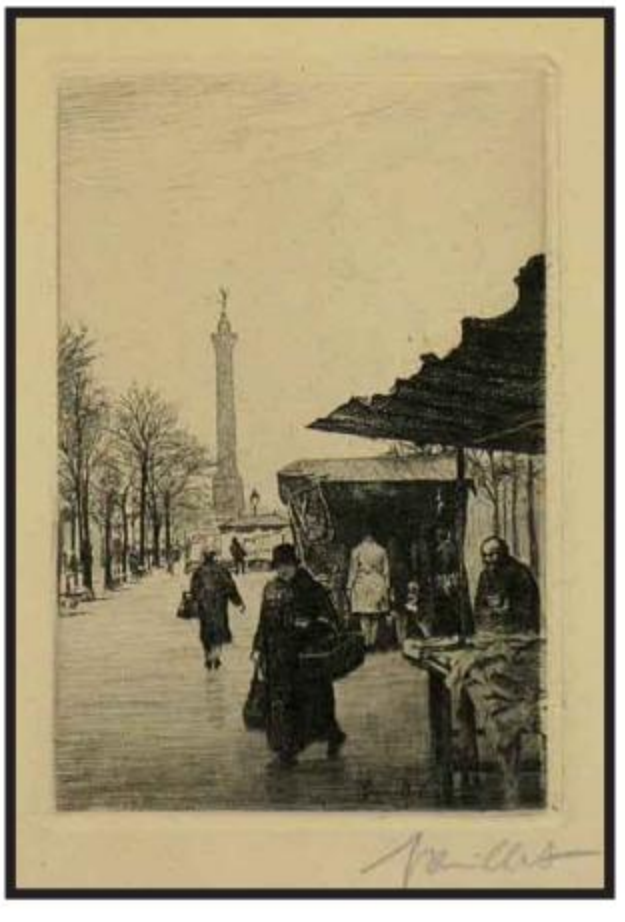
82. [Bouquinistes: booksellers on the Seine opposite Notre Dame]
F. Gremillet
Etching
1928
Image 96 x 64 mm, Plate 99 x 67 mm, Sheet 251 x 162 mm
Signed within the plate and in pencil.

Condition: Acid burn mark to left hand side of sheet not affecting image.
[21357]
£50



83. [Street Traders, Paris]
F.Gremillet
Etching
1928
Image 93 x 60 mm, Plate 96 x 65 mm, Sheet 251 x 165 mm
Signed within the plate and in pencil.

Condition: Acid burn mark to left hand side and bottom of sheet not affecting image.
[21358]
£50

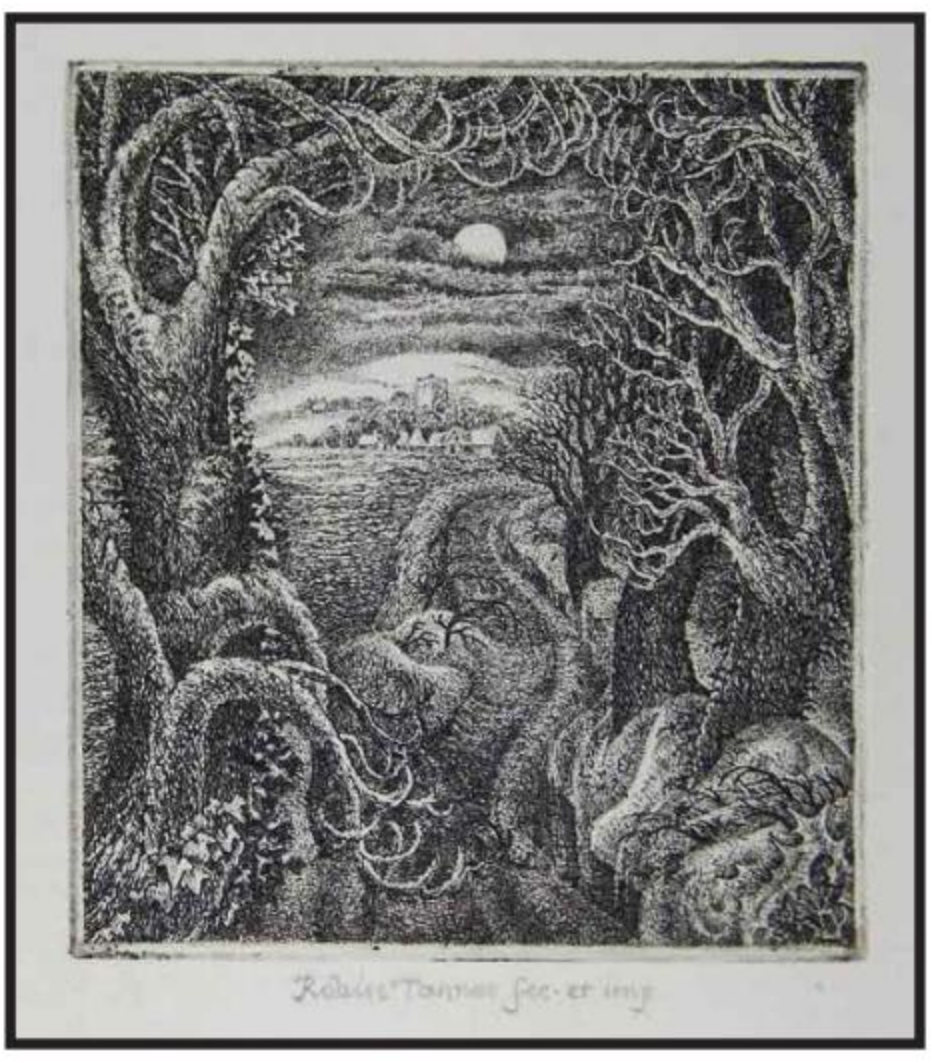


84. Wiltshire Woodman
Robin Tanner
Etching
1930 [Penn Print Room, 1974]
Image 110 x 133 mm, Plate 113 x 136 mm, Sheet 234 x 254 mm
Edition 34/50.
Signed in pencil.
From Robin Tanner's 1974 portfolio 'Twelve Etchings by Robin Tanner'.

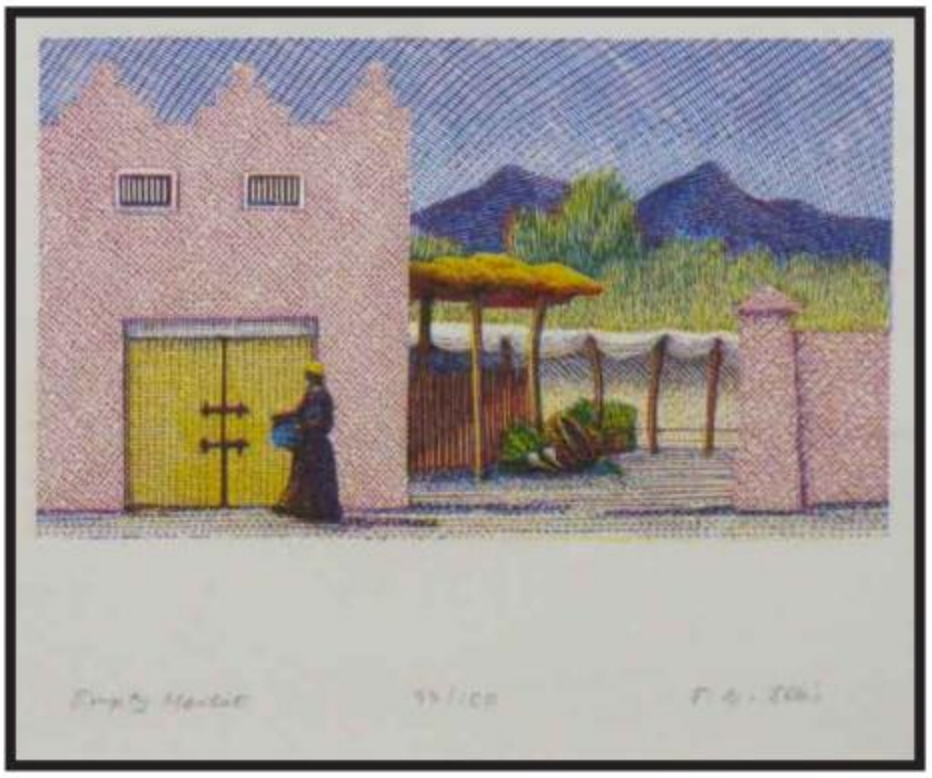
Garton 12 ii/ii
Condition: Stain from acidic mount outside of plate mark, and tape residue on verso visible in upper corners. Light crease across lower left of sheet.
[40905]
£1,200

85. January
Robin Tanner
Etching
1983
Image 141 x 126 mm, Plate 147 x 131 mm, Sheet 215 x 200 mm
Signed in pencil.
Inscribed in pencil: '"January": This impression was printed for Rosemary, on her retirement.' Printed separately to the edition

Garton 45 iii/iii
Condition: Tape residue on verso visible through recto along upper margin.
[40904]
£1,200



86. Empty Market
Edwina Ellis
Wood Engraving printed in colours
c. 1988
Image 50 x 89 mm
Signed and inscribed in pencil
Edition 99/100
[16834]
£100



87. The Globe
Joseph Winkelman
Etching
2007
Image and Plate 33 x 43 mm
Signed and inscribed in pencil.
Edition 13/100
[28917]
£90

88. Tower Bridge
Joseph Winkelman
Etching
2012
Image and Plate 34 x 66 mm
Signed and inscribed in pencil
Artist's Proof E
[29729]
£150

Engravers, Printmakers & Artists

Bailey (1832-1925) was an antiquary and artist in Derby, who worked as head of the design department at Bemrose, the great printers in the city.

James Barry (11th October 1741 - 22nd February 1806) was an Irish painter, whose work is often seen as one of the earliest examples of British Romanticism. Hailed as possessing a 'notoriously belligerent personality,' Barry's career was typified by his refusal to work to the parameters of his patrons, preferring at all times to create art based on his own principles. This focus on originality, personal response, and subjectivity meant that Barry's methods were the very epitome of the spirit of Romanticism. Barry's appreciation of the work of Raphael, Michelangelo, and Da Vinci was cultivated during a three year stay in Rome, but was at odds with the current vogue for the 'Grand Style' favoured by the majority of his fellow Academicians. In 1799, Barry was expelled from the Royal Academy after slandering a number of his colleagues in a letter to the Society of the Dilettanti, though his preference for the works of the Old Masters inspired the young William Blake, who would become both the most significant artist of the Romantic movement, and the most vocal critic of the 'Grand Style'.

Francesco Bartolozzi (1727-1815) was an Italian engraver. The son of a goldsmith, Bartolozzi studied painting in Florence, trained as an engraver in Venice and began his career in Rome. In 1763 Richard Dalton, art dealer and librarian to George III, met him and invited him to London, promising him a post as engraver to the king. Bartolozzi moved to London the following year, and remained for thirty-five years. He executed numerous engravings for the King. He also made many engravings of paintings by Italian masters and by his friend, the painter Giovanni Cipriani. In 1768 Bartolozzi was the only engraver to become a founder member of the Royal Academy of Arts. He moved to Lisbon in 1802 as director of the National Academy.

Thomas Bewick (1753-1828) was apprenticed to Ralph Beilby at the age of 14. He devoted himself to engraving on wood, and is credited with reviving this art and establishing it as a major form of printmaking. Bewick developed the technique of cutting a design into hardwood cut across, rather than with, the grain, using a sharp tool called a bruin. In 1775, he received a payment from the Royal Society for the Encouragement of Arts, Manufactures and Commerce for a wood engraving of the Huntsman and the Old Hound. Bewick's most important works are illustrations for books such as 'A General History of Quadrupeds' (1790) and 'A History of British Birds' (1797 and 1804).

Ferdinand Bol (1616 - 1680) was a Dutch painter and printmaker. Towards the end of 1635 or the beginning of 1636, Bol moved to Amsterdam, going on to work in Rembrandt's studio, perhaps as much as an assistant as a pupil. His independent works from the 1640s onwards display an influence from Rembrandt, although the extent to which this was the case appears to have fluctuated.

Jan Collaert II (c.1561 - c.1620) was a Flemish engraver active in Antwerp. He was the younger son of the engraver and publisher Hans Collaert I. From 1580 he worked alongside his brother Adriaen for Philips Galle (1537-1612), best known as a publisher of Old Master prints.

Charles West Cope (1811-1890) was the leader of the Etching Club from its foundation and probably the best etcher among its members. He was conscientious and industrious and worked at improving his plates. Known to his contemporaries as the Poet-Laureate of the Nursery, his etching served as a contrast to the high-mindedly historical frescoes he painted to decorate the palace of Westminster. He was on the council of the Royal Society of Painter Etchers.

Frederick Stuart Church (1842–1924) was an American artist, working mainly as an illustrator and especially known for his, often allegorical, depictions of animals.

Stefano della Bella (1610 - 1664) was an Italian draughtsman and etcher. He was patronised by the Medici family, and spent time working in Rome between 1633 and 1639. After travelling to France in 1639, della

Bella worked for French publishers up until the anti-Italian disturbances of the Fronde in 1650, when he returned to Florence. Della Bella is recognised for his eclectic choice of subject matter. When he died, he left over a thousand prints, several thousand drawings, but only one known painting.
Edwina Ellis (1946)is a wood engraver and printmaker born in Sydney. She is a visiting lecturer at Aberystwyth University, and has works in numerous public collections such as Victoria and Albert Museum London, the Ashmolean Museum Oxford and the Art Gallery of NSW.

Arthur Eric Rowton Gill, commonly known as Eric Gill (1882 - 1940) was an English wood engraver, draughtsman, painter, stone sculptor, and typeface designer. Although an extremely controversial figure in regards to his personal life, Gill was artistically accomplished, going on to be named Royal Designer for Industry by the Royal Society of Arts, the highest British award for designers.

Axel Haig R.E., (10 November 1835 – 1921) a Swede, who came to etching from architectural drawing specifically naval architecture. His earliest etchings showed the omission of the inessential, the hallmark of the new etchers but he soon found his feet making etchings suitable to be framed and put on the walls as rivals to paintings. His technique was different: look closely at a Haig Cathedral interior and you see a confused melee of lines, step back and you get the authentic gloom of the Middle Ages.

Philip Gilbert Hamerton (September 10, 1834 – November 4, 1894), was an English artist and art critic and author. He was Art Critic to the Saturday Review, and his publications included Painter's Camp in the Highlands (1863), Etching and Etchers (1866), and he established his own art journal, The Portfolio in 1870.

Captain Thomas Hastings (1778 - 1854) was an amateur painter, draughtsman, watercolour artist ,and etcher. He was born Thomas Barnett, but changed his surname to Hastings in 1812. He was an officer in the British Army from 1795-1811 and made Captain from 1799. Hastings went on to work as a Customs Officer in Liverpool from 1819. Hastings exhibited his work at the Royal Academy of Arts, Society of Painters in Watercolours, British Institution, Liverpool Academy, and Hibernian Academy. He became an Associate of the Liverpool Academy and was the founder of the Carisbrooke Archers Society in 1829.

Thomas Hearne (1744-1817) was English landscape painter in watercolour and an engraver. He was a pupil of William Woollett,with whom he worked with from 1765-1771. From 1771-1774 he travelled to the Leeward Islands where her served as draughtsman to the Governor. Hearne's worked infuenced Thomas Girtin and J.M.W. Turner.

James Heath (1757 - 1834) was an English engraver. Born in London, to the bookbinder George Heath (d. 1773), he was apprenticed to the engraver Joseph Collyer the younger. He was subsequently employed to engrave Thomas Stothard's designs for The Novelist's Magazine and Bell's Poets of Great Britain. Heath also provided engravings for Sharpe's British Classics, the Lady's Poetical Magazine, Forster's Arabian Nights, and Glover's Leonidas. He engraved some of the plates for John Boydell's Shakespeare and in 1802, published his own six-volume illustrated edition. In 1791, he was elected an associate engraver of the Royal Academy, and, in 1794, was appointed historical engraver to George III. Heath re-engraved the existing set of Hogarth's plates, and completed the engravings started by Schiavonetti for Stothard's Canterbury Pilgrims. His son, Charles Heath (1785 - 1848), was also an engraver.

Wenceslaus Hollar (1607-1677) left his native Prague in 1627. He spent several years travelling and working in Germany before his patron, the Earl of Arundel brought him to London in 1636. During the civil wars, Hollar fought on the Royalist side, after which he spent the years 1644-52 in Antwerp. Hollar's views of London form an important record of the city before the Great Fire of 1666. He was prolific and engraved a wide range of subjects, producing nearly 2,800 prints, numerous watercolours and many drawings.

James Clarke Hook (1819-1907) was a painter and etcher. As a student at the Royal Academy, in 1842, he won the first medals in the life and painting schools.

The Swiss born Angelica Kauffman (1741-1807) was an artist of international training and reputation. She was escorted by her artist-father to study the Old Masters in the major Italian cities. Time spent with the English community in Rome convinced her to come to London in 1766 where she joined Sir Joshua Reynolds's social circle. Her reputation for portraiture and history painting led to her becoming a founder member of the Royal Academy in 1768. Excluded from the life class, Kauffman developed her own brand of history painting which focused on female subjects from classical history and mythology.

Born in Nuremberg, Germany on 24 November 1792, Klein received lessons in drawing from Georg Christoph von Bemmel. In 1805 he was apprenticed to the studio of Ambroise Gabler and afterward studied at the Art Academy in Vienna from 1811 until 1818. His study was interrupted in 1815 for a study tour to Main, Rhine and Hungary.
In 1819 he received a grant by Prince Louis of Bavaria to visit Italy. He remained in that country until 1821 and then returned to Germany. He painted a number of battle scenes which made him celebrated throughout Germany. Klein excelled as a painter of horses and portraits. He was also an engraver of great ability and he reproduced many of his own works and also the pictures of other artists. He died in Munich in 1875.

Marcellus Laroon (or Lauron) the elder (1653–1702) was a painter and engraver, born at the Hague in 1653. He was the son of Marcellus Lauron, a French painter, who settled in Holland and brought up his sons to the same profession. The son Marcellus migrated in early life to England, where he was usually known as Laroon, and lived for many years in Yorkshire. He informed Vertue that he saw Rembrandt at Hull in 1661. Laroon became well known for small portraits and conversation-pieces; in the latter he showed great proficiency. He also painted numerous small pictures of humorous or free subjects in the style of Egbert van Heemskerk, some of which were engraved in mezzotint by Beckett and John Smith. He also etched and engraved in mezzotint similar plates himself. Laroon is best known by the drawings he made of 'The Cryes of London,' which were engraved and published by Pierce Tempest. He also drew the illustrations to a book on fencing, and the procession at the coronation of William III and Mary in 1689. He was frequently employed to paint draperies for Sir Godfrey Kneller, and was well known as a clever copyist. He was a man of easy-going and convivial temperament, fond of music and good company, and lived, on coming to London, in Bow Street, Covent Garden. He died of consumption at Richmond in Surrey on 11 March 1702, and was buried there. He married the daughter of Jeremiah Keene, builder, of Little Sutton, near Chiswick, by whom he had a large family, including three sons, who were brought up to his own profession. He painted portraits of Queen Mary (engraved in mezzotint by R. Williams), C. G. Cibber the sculptor, and others; his own self portrait showed the scars resulting from injuries received in a street quarrel. Some drawings by him are in the print room in the British Museum. He had a collection of pictures, which was sold by auction by his son on 24 Feb. 1725.

John Martin (1789-1854) was an English painter, illustrator and mezzotint engraver. He achieved huge popular acclaim with his historical landscape paintings which featured melodramatic scenes of apocalyptic events taken from the Bible and other mythological sources. Influenced by the work of J.M.W. Turner (1775-1851) as well as Theodore Gericault (1791–1824), Eugene Delacroix (1798–1863) and Paul Delaroche (1797–1856), his paintings are characterised by dramatic lighting and vast architectural settings. Most of his pictures were reproduced in the form of engravings, and book engravings, from which he derived his fortune. Despite his popularity, Martin's work was spurned by the critics, notably John Ruskin, and he was not elected to the Royal Academy. His fame declined rapidly after his death, although three of his best known works of religious art toured Britain and America in the 1870s: The Great Day of his Wrath (1853, Tate, London), The Last Judgment (1853, Tate) and The Plains of Heaven (1851-3, Tate). A great contributor to English landscape painting, Martin was a key influence on Thomas Cole (1801-48), one of the founding members of the Hudson River School.

William Mathews (died 1866) was an Oxford 'Engraver-in-general' and the son of a Bristol book-seller. His father's family were long on lineage but one short on marriage, being related to the Earls of Landaff and the temperance advocate Theobald Mathew, known as Father Mathew.

Little is known about the engraver's education although his descendants assumed he had been at Oxford and had trained under Henry Fuseli, presumably at the Royal Academy. Mathews married a Dorchester girl in 1804 and it is likely that he was in Oxford by this time. We can be certain that he was in Oxford before 1822 when he was awarded the status of Priviligatus as sculptor in Aedes literally meaning 'In house engraver', probably to the Press.
His work was mostly commercial including engraving & printing at least a dozen local trade cards and many visiting cards: it was on the back of such plates that he etched his minitures of the Oxford Amanacks. As an artist he showed imagination, printing these Almanacks on velvet and producing a handful of Oxford views some of which he published. His work also shows antiquatian interest, etching the Blenheim 'Titians', a portrait of an old lady, from a picture in Jesus College, and a copy of the 'School of Athens' then in Bodley. Recently a portrait of John Fane, of Wormsley, has come to light. He also carved the figure on the house on Folly Bridge.
Mathews lived for a long time in St Aldates, as did many local artists before moving to 14 Grove Street and finally to 16 Oriel Street. His son Michael Angelo Mathews seems to have been in partnership with his father before setting up independently as an engraver and 'Artists Colourman'. His customers included John Ruskin.

William Monk (1863 -1937) was a painter and etcher of architectural subjects. Born at Chester. Studied at the Antwerp Academy. Exhibited at the R.A., R.E., I.S., and with the Society of Graver Printers in Colour. Electer A.R.E. 1894, R.E. 1899. Executed subjects in Venice and New York. Lived in London and died on 8th April 1937 aged 73.

John Wright Oakes (9 July 1820 – 8 July 1887) was an English landscape painter. While he predominantly worked in oils, Oakes did produce watercolours and etchings. Oakes regularly exhibited at the Royal Academy. Oakes was made an Associate in 1876 and an honorary Royal Scottish Academician in 1883.

Lucien Pissarro (1863 - 1944) was a French born painter and printmaker, as well as designer and printer of fine books. Pissarro trained as a wood engraver in Paris under Auguste-Louis Lepère, who is often considered to have been the leading figure of the revival of wood engraving in Europe. From 1890, Pissarro permanently lived in England, becoming a British citizen in 1916. In 1894, he founded Eragny Press. Run from his home, the private press specialised in small hand-made books in limited print runs, those of which featured exquisite wood engravings. Each publication was hand-printed and bound by Pissarro and his wife, Esther Active until 1914, Eragny Press was responsible for issuing 32 titles. Following the closing of the press, Pissarro primarily worked as a painter and draughtsman, although produced a few cards and separately published sheets. Throughout his career, he produced some 350 wood engravings, 35 etchings, and several lithographs. Pissarro was also a founding member of the Camden Town Group. Although the group of artists had been meeting informally since 1905, they were officially active between 1911 and 1913. The Post-Impressionist group often focused on scenes of mundane suburban life.

Robert Pollard (c.1755 - 1838) was a painter, engraver and publisher. He apprenticed alongside Bewick under Beilby. He studied painting under Richard Wilson and then turned to engraving, working for Isaac Taylor. His son was Robert Pollard, with whom he worked as Pollard & Sons between 1817 and 1828, while also kept publishing under his own name alone.

Richard Redgrave (1804-1888) was a British draughtsman, painter and printmaker. He is best-known for his genre paintings including The Sempstress (1844), Country Cousins (1847-48) and The Outcast (1851) Whilst working for his father's manufacturing company, Redgrave often visited the British Museum to make drawings of the marbles. His work The River Brent, near Hanwell of 1825, saw him admitted to the Royal Academy the following year. In 1830, Redgrave left his father's company to work as a full-time art teacher. In 1840 Redgrave was elected an Associate of the Royal Academy, and later became an Academician in 1851. In 1847 Redgrave taught at the Government School of Design (now the Royal College of Art) as a lecturer in Botany. He was promoted to Head Teacher the following year and became Art Superintendant in 1852. He was Inspector-General for Art at the Science and Art Department in 1857, and Art Director of

the South Kensington Museum (now the Victoria and Albert Museum). Redgrave was incredibly important in the establishment of the museum, and was responsible for securing the art collections of Richard Sheepshanks and Richard Ellison. He received the cross of the Legion of Honour after serving on the executive committee of the British section of the Paris Exhibition of 1855. As Surveyor of the Queen's Pictures, between 1855 and 1880, Redgrave produced a thirty-four volume catalogue detailing the paintings at Windsor Castle, Buckingham Palace, Hampton Court and other royal residences. With his brother Samuel, Redgrave wrote the acclaimed A Century of Painters of the English School (1866).

José de Ribera (1591 - 1652) was a Spanish painter and etcher. A leading exponent of Neapolitan painting, he was a great influence on the young Luca Giordano (q.v.).

Maragret M. Rudge specialised in etchings of English locations, and between 1913 and 1929, she exhibited at the Royal Academy and Society of Women Artists.

Prince Rupert, Count Palatine (1619-1682), was a soldier and patron of science. The third son of Frederick V and Elizabeth, the exiled King and Queen of Bohemia, Rupert was a nephew of Charles I. The inclusion of Rupert's print of The Great Executioner in Evelyn's Sculptura made him the earliest practitioner of mezzotint engraving to be published in England. The first to bring the method, invented by Ludwig von Siegen, to the country he also devised the rocker as a superior method of laying mezzotint grounds.

Paul Sandby (1731-1809) was a British watercolourist and printmaker. Born in Nottingham, he moved to London in 1745 where he joined his older brother, Thomas Sandby, at the topographical drawing room of the Board of Ordnance, at the Tower of London. He played an important part in the survey of the Scottish Highlands after the Jacobite Rebellion. From the 1750s he was involved in the campaign to found the Royal Academy. In 1768 he was appointed drawing master to the Royal Military Academy at Woolwich. He made a number of satirical etchings, notably against Hogarth in 1753-4 and the early 1760s. He often collaborated with his brother in providing figures for topographical watercolours. He learned aquatint from Burdett in December 1773.

William Say (1768-1834) went to London in 1788 and studied under engraver and painter James Ward. In 1807, he engraved William Beechey's portraits of the Duke and Duchess of Gloucester, to whom he was then appointed engraver. Over his lifetime, Say produced a total of 335 plates, which included works after old masters as well as contemporary artists. Like Prince Rupert, Say was also a pioneer of mezzotint engraving, producing the first ever mezzotint on steel in around 1819. Say's son Frederic Richard Say was a successful portrait painter.

Cornelis Schut (1597 - 1655) was a Flemish Baroque painter, draughtsman and engraver working in Antwerp and Rome. He is first mentioned as a pupil of Peter Paul Rubens by the historian Jacob Campo Weyerman. Although the scientific relevance of his sources is questioned, it is still accepted that Schut was a pupil of Rubens. He is registered in 1618 as a member of the Antwerp Guild of St Luke. While in Rome, he was a founding member of the Bentvueghels, an association of mainly Dutch and Flemish artists working in Rome, where he took the nickname Broodzak (bread bag). From 13 January 1627 he collaborated with the painter Tyman Arentsz. Cracht on frescoes in the villa "Casino Pescatore" located in Frascati, owned by Giorgio Pescatori, a wealthy Italian banker and patron of Flemish descent. This commission was instrumental in launching his career in Italy.

Henry Courtney Selous (1803 - 1890), was an English painter, illustrator and lithographer.

Walter Severn (1830-1904) was a British engraver and watercolour painter. The son of Joseph Severn, the painter and friend of John Keats, Walter's siblings Arthur (1842-1931) and Mary (1832-1866) were also painters. Between 1853 and 1889, Severn was a regular exhibitor at the Dudley Gallery, Grosvenor Gallery, Agnew and Sons Gallery, Royal Cambrian Academy, Walker Art Gallery and Society of British

Artists. He was elected a member of the Royal Cambrian Academy and was one of the founding members of the Dudley Gallery. Severn was also one of the original members of The Arts Club, London, in 1863.

Robert Smirke (1752 - 1845)was a Royal Academician, painter and prolific book-illustrator.

Robin Tanner (1904–1988) was an artist, etcher and printmaker. He followed in the visionary tradition of Samuel Palmer and English neo-romanticism. He lived in London, at Kington Langley, in Wiltshire, and Bath. His etching plates are now held at the Ashmolean Museum, Oxford.

Charles Taylor (1756 - 1828) was an engraver, the eldest son of Isaac Taylor.

Hieronymus Wierix (1553-1619), was a Flemish printmaker and publisher, and member of the Antwerp Wierix family who made engravings after well known artists, including Albrecht Durer. His brothers Jan and Antoine were also engravers. From an early age Wierix displayed an extraordinary talent for printmaking, and by 1572 was a Master in Antwerp, where he remained for the rest of his life. His pupils included Abraham van Merlen, Jan Baptist van den Sande the elder, and Jacob de Weert. In 1578 he killed a woman when drunk. Wierix' daughter Christina married the engraver Jan-Baptist Barbé, who later had his other daughter Cecilia (his sister-in-law) declared insane in order to claim her inheritance; a set of Durer drawings.

Richard Wilson RA (1 August 1714 – 15 May 1782) was one of the pioneers of British landscape painting. He worked in Italy and Britain He painted in a classical style influenced by the works of Claude Lorraine and his time in Italy.

Samuel Woodburn (1786 - 1853) was a British art dealer, primarily based in London, who specialised in prints and drawings. He was responsible for the posthumous dispersal of the collection of Thomas Lawrence. Woodburn was one of four brothers, with his brothers working in printselling, bookselling, and frame-making.

William Woollett (15 August 1735 – 23 May 1785) was and English engraver born to a Dutch family in Maidstone, Kent. He was the most famous British engraver of his day. He was th Secretary of the Incorporated Society of Artists 1766 and in 177, he was appointed engraver in ordinary to George III.

Thomas Worlidge (1700-1766) was a British portrait painter and etcher. Born in Peterborough, he was a pupil of Alessandro Maria Grimaldi, whose daughter Arabella he married. He was also a pupil of Boitard. He had premises in London at 'the little Piazza, the Corner of James Street, Covent Garden', 'the great Piazza, Covent Garden', and Great Queen Street. He later taught his nephew William Grimaldi.

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